

*Twenty-ninth Season*

# Esplanade Concerts

on Storrow Memorial Drive

Arthur Fiedler, Conductor and Founder

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Evenings at 8:30, July 2nd through 14th (omitting 8th);

August 12th through 17th;

Wednesday mornings at 10:15 to 11:15,

(A)

July 3rd, 10th, August 14th, 1957

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*"Out here in this perfect setting of wide space—of river and sky, we are made wonderfully happy, our troubles smooth out; the appeal to our inner seeing, our inner hearing, brings to us a sense of what is durable, an enrichment of content, and of what leads forward; a sense of significant cadence."*

—From an address to an Esplanade Concert audience by the late Judge Frederick P. Cabot.



# Twenty-ninth Season of the Esplanade Concerts \* Arthur Fiedler, Conductor

## OPENING PROGRAM

TUESDAY EVENING, JULY 2, 1957, AT 8:30

Arthur Fiedler, Conductor

\*Pomp and Circumstance..... Elgar  
(In Observance of the 100th Anniversary of the Birth of Edward Elgar)

Symphony No. 1 in C major, Op. 21..... Beethoven

- I. Adagio molto; Allegro con brio
- II. Andante cantabile con moto
- III. Menuetto
- IV. Adagio; Allegro molto e vivace

## INTERMISSION

The Star-Spangled Banner

Piano Concerto in A minor, Op. 54..... Schumann

- I. Allegro affettuoso
- II. Intermezzo: Andantino grazioso
- III. Allegro vivace

Soloist: TANA BAWDEN

\*1812, Overture Solennelle..... Tchaikovsky

POMP AND CIRCUMSTANCE designates a set of six marches composed by Elgar. He published only five, however. The first, in the key of D, is the most familiar, from both instrumental and choral performances (sung to Arthur C. Benson's poem, "Land of Hope and Glory"). Shakespeare's "Othello" provided the title, in this speech of the drama's hero in Act 3, Scene 3:

"Farewell the neighing steed and the shrill trump,  
The spirit-stirring drum, the ear-piercing fife,  
The royal banner, and all quality,  
Pride, pomp and circumstance of glorious war!"

### SYMPHONY NO. 1, IN C MAJOR — BEETHOVEN

Immature Beethoven, but nevertheless a gem of rare beauty.

The Chicago critic, George Upton, once summed up this work in these comments:

"In the First Symphony, Beethoven still clings to the accepted musical forms . . . hence the occasional phrases which remind us of Haydn and Mozart.

"And yet the symphony shows us in embryo all those qualities which made Beethoven the greatest symphonic writer the world has thus far produced.

"As music the work is charming. It is not heroic in the Allegro, nor oppressively sad in the Andante, but delightful from beginning to end.

"It is not without intricacies and occasional discords, but everything is clear, bright, and grateful to the ear."

### PIANO CONCERTO IN A-MINOR — SCHUMANN.

Originally the composer thought only of writing a piano solo for his virtuoso bride of a year, the former Clara Wieck. A Fantasie in A minor was the result. Clara played it in that form at a rehearsal only. Four years later, Robert had orchestrated the Fantasie, added two movements, and the present concerto was brought into being, with the former piano piece as the first movement. Clara made it famous.

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### OVERTURE "1812"—TCHAIKOVSKY

The date is significant of the Battle of Borodino, which to the Russians has a meaning similar to that of the Battle of Bunker Hill to Americans—a technical defeat but a moral victory.

Near the village of Borodino, on the Moskva River, General Kutuzov's army and that of Napoleon's invaders, commanded by Marshal Ney, fought from daylight until later afternoon. Losses were great on both sides—more by the Russians than their foes. But even so, the invaders from that day were in a tightening grip of disaster.

## TCHAIKOVSKY AS HE WORKED

Vivid glimpses of the daily life and working habits of Tchaikovsky in 1885 are given in his biography written by his brother, Modeste. This was the year of the first two presentations of his opera, "Eugene Onegin." It was a decade after his B-flat minor Piano Concerto had been introduced to the world by von Bülow in Boston.

After visits to Switzerland and Paris, Tchaikovsky settled himself not far from Moscow, on an estate named Maidanovo, near Klin. First living in a furnished house of rather vast proportions, he fled to a smaller one which he had commissioned his servant, Sofronof, to get ready. Everything worked out to the great satisfaction of the composer. Master and man were perfect collaborators in assembling furnishings and other equipment the poor taste of which was exceeded only by their over-abundance or unpracticality.

Tchaikovsky, his brother writes, "assisted by buying utterly useless things—for instance, two horses, which he had the greatest difficulty in selling again, and an Old English clock that wouldn't go.

"He was as pleased as a child and boasted of his 'own cook,' 'own washerwoman,' 'own silver,' 'own tablecloths,' and 'own dog'—all of which he considered extremely fine and praised to the skies."

To him, the prosaic products of his "own cook" were poems—which his guests usually rated on a lower plane. Guests, incidentally, were limited to his brother and a very few other intimates. Solitude was requisite for his creative efforts. And from this time onward he would neither show nor play new works even to these few privileged visitors.

From the thoughts and the memoranda jotted down on his walks, Tchaikovsky would work out the "sketch" of an orchestral score, working at his piano. The complete orchestration usually differed little from the basic material of the sketch—the opposite pole to what is found in comparing a final Beethoven score with his preliminary efforts.

If Tchaikovsky was not in the mood to compose on his walks, he would recite—usually in French—aloud.

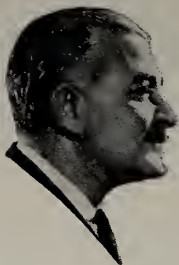
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ARTHUR FIEDLER  
*Conductor*  
*The Esplanade Concerts*



## *Two leading lights of Boston...*



*Trademark of The  
Merchants National Bank of Boston*

Does July 4th, 1929, strike a note in your mind?

It was on this Independence Day that a young violinist of the Boston Symphony Orchestra, Arthur Fiedler, led his fellow musicians in initiating the very first Esplanade Concert in Boston.

Braving an untimely wind that swept the Charles River bank and tumbled hats and music stands alike, the huge audience thundered its applause at the conclusion of each selection. Another great Boston institution had made its debut. The symphony under the sky was destined to share in its own way the goal of The Merchants National Bank of Boston and others: progress and betterment for New England, through devoted service to its citizens.

Today, the simple wooden Esplanade Concert Shell of 1929 is an acoustical marvel in granite; Mr. Fiedler, one of America's most distinguished conductors; and the concerts themselves, one of our richest summer pleasures.

As another "leading light" of Boston, "The Merchants", too, can measure these years as an important chapter in its century and a quarter of growth. This period has seen an ever-increasing range of financial services extended to an ever-increasing roster of friends.

To Mr. Fiedler, to his guest artists, and to the members of the Boston Symphony Orchestra, we extend our best wishes for still another successful season of Esplanade Concerts.



Offices: 28 State St. • 111 Devonshire St. • South Station • 513 Boylston St. • 642 Beacon St.

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## UP THE STREET—MORSE

At Harvard (Class of '96), Robert G. Morse studied music with the famous Prof. John Knowles Paine. This training resulted in Morse's composing this march, a piano duct in its original form. He took the title from his habit of seeking a pleasant evening with friends "up the street" from his residence on Brattle St., Cambridge. Published in orchestral form, the composition got a fine start on its long career from the then prevalent custom of dancing two-steps to marches.

## "SURPRISE" SYMPHONY—HAYDN

This is the third symphony of the first "London" set of six.

These two groups of symphonics are called also the "Salomon" sets, from the impresario, Johann Peter Salomon, who engaged Haydn to come to London in 1791 and 1795, and produce six symphonies on each visit.

The surprise is the sudden bang on the drum.

## THE SORCERER'S APPRENTICE—DUKAS

Pictorial music to perfection. As we listen, we can see the plot unfold: there is an eerie suggestion of the Sorcerer's laboratory; then we sense how his Apprentice, left alone for a while, warms up to the opportunity to try his own hand at magic. He conjures a broom to fetch a pail of water for him. It does so—and keeps on, emptying and refilling. The Apprentice attempts to end the flood by cutting the broom in two. But the splinter also brings water, and more, and more. At last, the Sorcerer returns and unconjures the frantic water-bearers.



JOSEF HAYDN

## FIRST CHILDREN'S CONCERT

WEDNESDAY MORNING, JULY 3, 1957, AT 10:15

Arthur Fiedler Conducting

Up the Street, March ..... *Morse*

Overture to "The Merry Wives of Windsor" ..... *Nicolai*

Andante from Symphony No. 94 in G ("Surprise") .... *Haydn*

Piano Concerto No. 23 in A major, K. 488  
(First Movement) ..... *Mozart*

Soloist: JOANNE SMITH

\*The Sorcerer's Apprentice ..... *Dukas*

\*Variations on "Pop Goes the Weasel" ..... *Cailliet*

\*American Patrol ..... *Meacham*

The Star-Spangled Banner

*The Commentator is Nicholas A. Raszki*

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## PIANO CONCERTO NO. 23, in A major — MOZART

In such works as this, Mozart settled the form of the classical concerto. Despite some modifications by his successors, for the next hundred years they adhered closely to his example in the basic considerations of form.

## A LITTLE STORY ON A LITTLE SOLOIST

This morning's piano soloist, Joanne Smith, aged eleven, is the daughter of two professional musicians. Her father, Charles Smith, is first percussionist of the Boston Symphony Orchestra. Her mother, Josephine, played violin in Phil Spitalny's orchestra.

Since Joanne began to study piano at the age of five, she has advanced rapidly. In fact, her parents added an extra room to the back of their Wellesley home—and had it sound-proofed so that Joanne could spend her practice hours without household disturbances.

Her mother, who spends much time working with her, says Joanne learns quickly and even has perfect pitch. Joanne's father says his daughter has an excellent rhythmic sense, and can pick up a mambo beat easily. Although her major instrument is the piano, Joanne has spent much time teaching herself the violin. She has also done some composing.

In working for her concert this morning, Joanne studied both Clara Haskil's and Walter Gieseking's recordings of this concerto.

Joanne will spend the summer at Ted Mack's camp, which is close to Tanglewood—the summer home of the Boston Symphony Orchestra.—*Thomas Gaffney*



MOZART

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## *The Junior League of Boston, Inc.*

Sponsors with pride this inspiring musical contribution to the children of this city by the Boston Symphony Orchestra.



A main objective in any community should be the making of a happy, healthy child. He must have something of the arts to inspire him, medicine to heal him, and recreation and education to achieve mental and social growth.

To reach this objective, a large part of the profits from the Bargain Box, our consignment clothing store, and other benefits, plus many volunteer hours are given to:

The Embankment Garden  
Children's Theater  
Rehabilitation clinics  
Settlement houses  
Educational Television  
Epilepsy Information Center  
Museum of Fine Arts  
Hospitals

The Junior League of Boston, Inc., 380 Commonwealth Ave., volunteer 2000+ hours a week in Arts, Health, Civics, Welfare, Recreation.



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WEDNESDAY EVENING, JULY 3, 1957, AT 8:30

Arthur Fiedler, *Conductor*

Overture to "The Abduction from the Seraglio".....*Mozart*

Symphony No. 2 in D major, Op. 73.....*Brahms*

- I. Allegro non troppo
- II. Adagio non troppo
- III. Allegretto grazioso
- IV. Allegro con spirito

INTERMISSION

The Star-Spangled Banner

Piano Concerto in C-sharp minor, Op. 30 *Rimsky-Korsakoff*

Soloist: ALLEN BARKER

\*From "Peer Gynt" No. 1.....*Grieg*

**SYMPHONY No. 2, IN D, OPUS 73—BRAHMS**  
Melody is really abundant in the four symphonies of Brahms. It is often subtle, however—melodiousness woven into the whole orchestral fabric, so that disappointment faces the listener who expects to find a collection of tunes to whistle, unless he can count on a group of assistants to join him in the effort.

Brahms's Second Symphony is notable for being more readily identifiable to the layman as melodious than the other three. It also is marked by a pastoral feeling, and syncopations in its melodies.

**PIANO CONCERTO NO. 1—RIMSKY-KORSAKOFF**  
One of the earliest of the composer's orchestral scores, and his only piano concerto. Bearing the opus number 30, it is four numbers ahead of the "Spanish Caprice," and five ahead of "Sheherazade." It is interesting to compare the Concerto with the virtuosity of orchestral writing shown by the two latter works.

**"PEER GYNT" SUITE, NO. 1—GRIEG.**

At the request of Norway's greatest dramatist, Henrik Ibsen, incidental music was written by Grieg for the staging of his fantastic poetic drama, "Peer Gynt" (1867). This was composed for two pianos, and so performed in the theatre. Grieg then orchestrated this version, and thus created a masterpiece, divided for concert purposes into two suites.

Story of the play. Peer is the self-centered, impudent, braggart, rascally son of the widow Aase, who never fails but momentarily to love and forgive him. He elopes with Ingrid, another man's bride, on their wedding night. Next day he abandons her and disappears, leaving his mother to pay the law's demand of forfeiture of her property except for the barest essentials.

Encountering a mysterious Woman in Green, who turns out to be the daughter of the King of the Trolls, Peer in his thirst for personal aggrandizement nearly allows himself to be transformed into a troll, complete

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with tail, so as to inherit the Kingdom of Trolls. Just in time, goaded by the repulsiveness of the bride offered him, he revolts, is set upon by a tormenting horde of trolls and escapes.

He returns to Aase as she is on her deathbed, and showing real filial devotion, smooths her way into the next world — merely lying to her to make her happy, by assuring her in her delirium that he is driving her by sleigh to a splendid feast in Soria-Moria Castle, west of the moon and east of the sun.

Peer next turns up in Africa, selling natives to slave traders, getting rich, ending outsmarted.

In the desert, he steals some robbers' accumulations, with which he is enabled to pass himself off as rating the titles of Prophet and Master. An Arab chieftain entertains him with feasting and the singing and dancing of a troupe of girls. He elopes with the Bedouin beauty, Anitra. She flatters him, then robs him and flees with his magnificent stolen steed.

At last, aged, beggared, broken, Peer goes home. Solveig, the girl who fell in love with him years ago for his boldness and imagination, receives him tenderly. Peer dyes in her arms.

## THE "FIVE" OF RUSSIA

These men banded together to create music which should be unmistakably Russian — not simply the product of Russian composers mimicking German and French masters. This "Russianness" was to be achieved through utilization of the characteristic peculiarities of the songs and dances of the peasants.

The founder and mentor of the Five was the magnetic Mill Balakirev (1837-1910).

Nicholas Rimsky-Korsakov (1844-1908), youngest of the group, joined it as its perhaps least accomplished, but became its most productive member, and won worldwide recognition as a master of orchestration.

Modeste Moussorgsky (1835-1881), was the greatest genius of the "Five." His ideas influenced Debussy.

Alexander Borodin (1834-1887), army surgeon and lecturer on medical chemistry, displayed flashes of genius — especially in his symphonic poem, "On the Steppes of Central Asia," and his opera, "Prince Igor."

Cesar Cui (1835-1918), Russian Army expert on fortifications, was musically the lightweight of the group, his compositions being least original; but he was an energetic pamphleteer for it. He was the last survivor of the Five, dying in Petrograd in 1918, aged 83.

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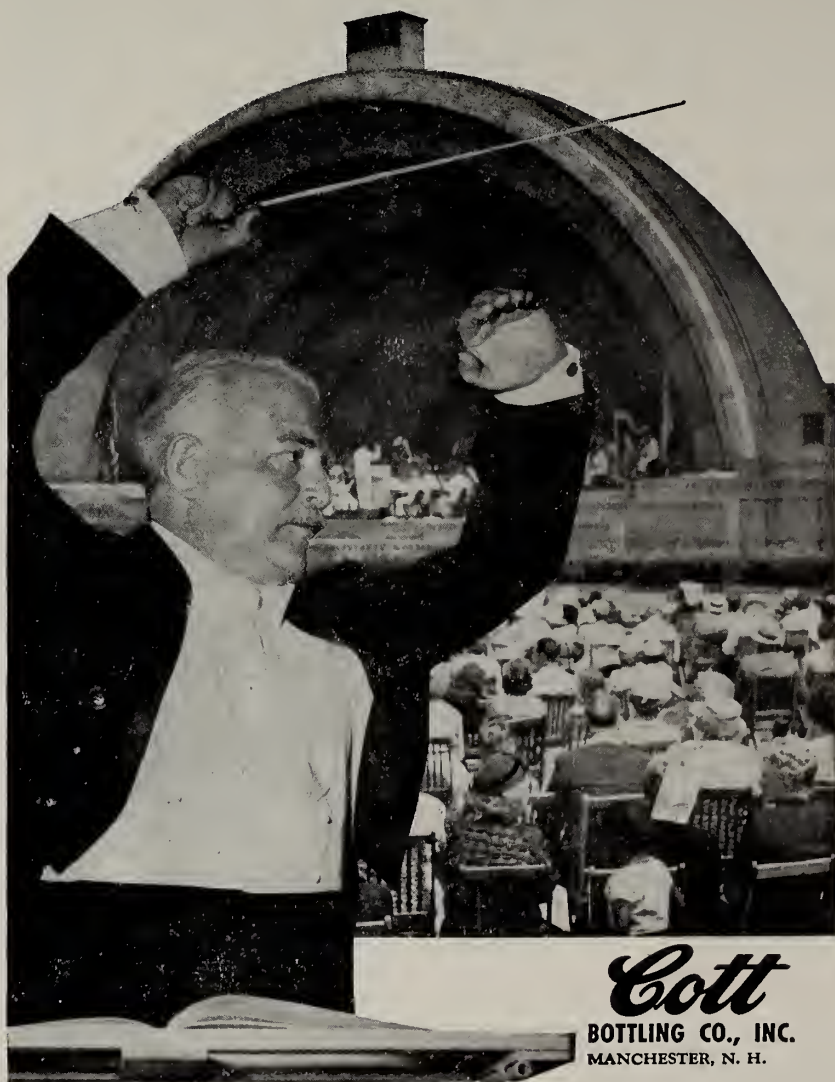
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We're proud to join with millions of music lovers  
the world-over to express our appreciation for the  
enjoyment you have brought to so many.



**Cott**  
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MANCHESTER, N. H.



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## "DER FREISCHÜTZ"—WEBER

Italian and French opera composers so thoroughly understood how to command attention in the theatre, that their works were clamored for in German opera houses at the beginning of the nineteenth century, and German composers mimicked them. Rossini, for example, was rated not merely as the greatest Italian, but the greatest European, composer of opera. His fellow-countryman, Spontini, was the General Music Director of the Court Opera in Berlin. With the performance of Weber's "Der Freischütz" there, in 1821, however, the native listeners were carried away with excitement on discovering that this work of one of their own composers was just as effective as an opera of foreign importation or an imitation of one, all the while regaling them with music, scenes, and characters which seemed typical of their own country. Here were familiar peasant types in familiar village and forest surroundings, with an eerie undercurrent of legendary evil magic from the oft-told tales of "Samuel, the Black Ranger"—and the triumph of peasant goodness of heart. At the final curtain, Carl Maria von Weber was the most popular musician in the land.

## SYMPHONY NO. 8, IN B MINOR—SCHUBERT

Schubert's "Unfinished" Symphony, which today seems unchallenged as the most beloved of all symphonic masterpieces, narrowly escaped remaining unplayed, as well as unfinished. It was lost to knowledge of the concert world for forty-three years after it was written.

In sheer beauty of poetic expression—in exquisiteness of tone color; the wonderful matching, contrasting, and interplay of strings and woodwinds; in continuous power to stir poignant responses in the listener—this is a complete masterpiece.

This miracle of poignant beauty was composed in 1822. Six years later, Schubert was dead. Usually a symphony has four main divisions, or "movements." This has only two, a fact which brought it the name "Unfinished." But to many listeners no addition seems necessary for complete artistic satisfaction. That offers a possible solution to the riddle of Schubert's failure to develop two other movements. Manuscripts have been found which show that he began a third movement. But he stopped after writing nine measures of instrumental parts, and sketching three pages in piano form. Did his artistic instincts persuade him that he should not attempt to impose an elaboration into four movements upon a creation which attained such full expression of beauty in two? Whatever the true solution of the riddle, Schubert discontinued work on this "Symphony in B Minor," and turned to other compositions.

## RHAPSODY IN BLUE ON BALLET STAGE

A ballet fitted to the "Rhapsody" was staged in Paris in 1928. Anton Dolin was choreographer and principal male dancer, in the role of Jazz. His co-star was Vera Nemchinova, as Classic Music. The story presents a struggle for supremacy between Classic Music, who first dominates and then is vanquished by Jazz. Gershwin witnessed the ballet with approval, and shared many curtain calls with the dancers.

THURSDAY EVENING, JULY 4, 1957, AT 8:30

Arthur Fiedler, Conductor

Overture to "Der Freischütz".....	Weber
Symphony No. 8 in B minor ("Unfinished").....	Schubert
Allegro moderato	
Andante con moto	
Little Fugue in G minor.....	Bach-Cailliet

## The Star-Spangled Banner

America

In commemoration of the 125th anniversary of the first performance of the old music with the new words written by the Rev. Samuel Francis Smith—July 4, 1832, at the Park St. Church, Boston, Mass.

Rhapsody in Blue .....	Gershwin
Soloist: LEO LITWIN	
*Hoe Down, from "Rodeo" .....	Copland
Victor Herbert Favorites .....	arr. Sanford

March of the Toys—Absinthe Frappée—Because You're You—  
When You're Away—I Can't Do the Sum—I'm Falling in Love  
with Someone—Gypsy Love Song—Italian Street Song—Kiss Me  
Again—The Irish Have a Great Day Tonight

*The Stars and Stripes Forever, March.....	Sousa
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RODEO—AARON COPLAND (b. Brooklyn, 1900). Commissioned by the Ballet Russe de Monte Carlo, this ballet (choreography by Agnes de Mille) had its first stage performance at the Metropolitan Opera House in 1941, with much success.

It has been one of the most popular items in the Ballet's repertoire ever since.

STARS AND STRIPES FOREVER. Sousa in his autobiography, "Marching Along," gives a striking account of the birth of this, best known of his marches. The composer and his wife after vacationing in Europe in the summer of 1896, were called home from Naples. He writes:

"Here came one of the most vivid incidents of my career. As the vessel steamed out of the harbor I was pacing the deck, absorbed in thoughts of my manager's death and the many duties and decisions which awaited me in New York.

"Suddenly, I began to sense the rhythmic beat of a band playing within my brain. It kept on ceaselessly, playing, playing, playing. Throughout the whole tense voyage, that imaginary band continued to unfold the same themes, echoing and re-echoing the most distinct melody. I did not transfer a note of that music to paper while I was on the steamer, but when we reached shore, I set down the measures that my brain-band had been playing for me, and not a note of it has ever been changed."

A song text of four stanzas was written for the march by Sousa himself.

The first two stanzas run:

I.

"Let martial note in triumph float  
And liberty extend its mighty hand;  
A flag appears 'mld thunderous cheers,  
The banner of the Western land.  
The emblem of the brave and true,  
Its folds protect no tyrant crew;  
The red and white and starry blue  
Is freedom's shield and hope.  
Other nations may deem their flags the best  
And cheer them with fervid elation  
But the flag of the North and South and West  
Is the flag of flags, the flag of Freedom's nation.

II.

## REFRAIN

(For the famous melody)

Hurrah for the flag of the free!  
May it wave as our standard forever  
The gem of the land and the sea,  
The banner of the right.  
Let despots remember the day  
When our fathers with mighty endeavor  
Proclaimed as they marched to the fray  
That by their might and by their right  
It waves forever.

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# *Many Happy Returns!*

First National Stores salute Boston's famous Esplanade Concert Series and its brilliant conductor, Mr. Arthur Fiedler, on this, the twenty-ninth anniversary of its birthday.

The Esplanade Concerts, welcoming freely all who find delight and encouragement in music, exemplify in a very special way the cultural tradition of Boston. The river and the embankment . . . the soft descent of twilight . . . the exciting, professional programming . . . the hushed, appreciative audience—that's Boston at its best!

Happy birthday, then, to the skilled artists and their famous leader who provide these inspiring experiences for all of us. May they be with us for long years to come!

## FIRST NATIONAL STORES



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—From an address to an Esplanade Concert audience by the late Judge Frederick P. Cabot.



# Twenty-ninth Season of the Esplanade Concerts ★ Arthur Fiedler, Conductor

FRIDAY EVENING, JULY 5, 1957, AT 8:30

Arthur Fiedler, *Conductor*

Symphony No. 6 in B minor, Op. 74

("Pathétique") ..... *Tchaikovsky*

- I. Adagio. Allegro non troppo
- II. Allegro con grazia
- III. Allegro molto vivace
- IV. Finale: Adagio lamentoso

INTERMISSION

The Star-Spangled Banner

Romeo and Juliet, Overture—Fantasia ..... *Tchaikovsky*

\*From "The Nutcracker" ..... *Tchaikovsky*

## "ROMEO AND JULIET," OVERTURE-FANTASIA—TCHAIKOVSKY

Written at Balakirev's suggestion at the age of twenty-nine (and later thoroughly revised), this virtual symphonic poem ranks with the Sixth Symphony of twenty-four years later, as one of Tchaikovsky's highest achievements.

We hear representations of the strife which fills the city of Verona, due to the feud between Romeo's family, the Montagus, and Juliet's, the Capulets; then the ardent love-making of the ill-starred children of these quarreling families, and their tragic deaths.

The famous melody appears also in a duet which Tchaikovsky set to the words of the balcony scene, in an abandoned project to write an entire opera based on Shakespeare's drama.

### ROMEO AND JULIET AND THE COMPOSERS.

The lovely English horn melody of Tchaikovsky's overture originated in a duet for soprano and tenor for a contemplated opera on Romeo and Juliet which Tchaikovsky abandoned.

A striking fact of American musical history is that Stephen Foster also wrote a Romeo and Juliet duet, "Wilt thou be gone, love?" published in 1851—twenty years before the first revised edition of Tchaikovsky's overture.

Shakespeare's tragic lovers had figured in musical works known in Russia long before the appearance of Tchaikovsky's Overture-Fantasia. In fact, the first opera on the subject, composed by Benda, was staged in St. Petersburg in 1810 after a very successful career on German stages from 1776.

The Russians were particularly fond of Stelbelt's opera, first performed in Paris in 1793, and then in 1811 at St. Petersburg where the composer headed the French opera company from 1811. It was performed in a Russian translation at Moscow in 1809 and St. Petersburg in 1817. Bellini's "The Capulets and Montagues," first performed in 1830, appeared in St. Petersburg thirteen years later.

The "Romeo and Juliet" Symphony of Berlioz, composed and performed in Paris in 1839, was very successful in Moscow and St. Petersburg in 1847 under the composer's conductorship.

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### SYMPHONY NO. 6, IN B MINOR ("PATHETIQUE")—TCHAIKOVSKY

"I certainly regard it as quite the best—and especially the most sincere—of all my works," the composer wrote to his nephew, Vladimir Davidov, in commenting on this emotion-charged symphony. He continued, "I love it as I never loved any of my musical offspring before." Perhaps a clue to its meaning is to be found in Tchaikovsky's remark, "I suffer from torments which cannot be put into words."

### "NUTCRACKER" SUITE—TCHAIKOVSKY

Originally these dainty morsels were part of a complete score for a ballet of the same name. The choreograph was devised by Marius Petipa, the veteran dictator of ballet in St. Petersburg, from "The Nutcracker and the Mouse King," a fairy tale re-told by Alexander Dumas, the Elder, from the German of E. T. A. Hoffman.

Not only the ballet script, but precisely the number of measures of music for each episode, was received by the composer from Petipa.

This must have some bearing on the fact that Tchaikovsky had toiled on the music for ten months, after boasting he would complete it in five days.

When the ballet finally got into production, Petipa fell ill.

After the casual reception to the ballet, Tchaikovsky culled a suite from the score, altering the original sequence of some parts, for greater effectiveness in concert performance. Heard in this form on a symphony program by the Russian Music Society shortly after the appearance of the ballet, the music drew demands for encores for five of the six numbers.

This is the story of the ballet. At a Christmas party, toys are distributed to a family's children and their guests.

Marie somehow prefers to dolls and other gifts a fancifully designed nutcracker. When the boys break it, she treats it like an injured child, putting it to bed and rocking it to sleep under the Christmas tree. Sleepless herself, she steals downstairs to see if her patient is all right. Midnight strikes, and the toys, honeycake dolls and the nutcracker come to life. The Mouse King and his army attack them, as they rally under the leadership of Nutcracker. They are on the brink of defeat, when Marie slays the Mouse King with her slipper. Instantly Nutcracker becomes a handsome prince.

He spirits Marie away to his realm, which is the Kingdom of Sweets and Tidbits, in the Jam Mountain region, ruled by the Sugarplum Fairy. There Marie is entertained by the dancing of the inhabitants, to the music which forms most of the sections of the concert suite.

The Snow Scene occurs when the Prince is whisking Marie through the air to the Kingdom of Sweets. Marie learns that the snowstorm is really a band of fairies dancing as they wave branched sticks tipped with snow crystals. In the original production, fifty-nine dancers performed this scene.

\*Victor Recording by the Boston Pops Orchestra, Arthur Fiedler, Conductor

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*we know style, and...*

your style is tops  
with us, Mr. Pops

... even though the styles of Dior and friends are more our forte than Beethoven or Bizet, we want you to know how much all of us Filenites enjoy the refreshing musical style you bring to old favorites.

Nicest thing we have in common is — *friends* — and many of the music-loving folk who come through our house are heard humming or whistling a snatch from last night's Esplanade concert.

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P.S. Of course we love fashions that *do* change, too — and you'll always find the newest fashion change here in our home on Washington and Summer Streets.



*Twenty-ninth Season*

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# Twenty-ninth Season of the Esplanade Concerts ★ Arthur Fiedler, Conductor

## FREDERICK FENNELL

Conductor, author, member of faculty of Eastman School of Music (University of Rochester). Founder of its Symphony Band and its virtuoso Symphonic Wind Ensemble.

### "TANNHÄUSER" — WAGNER (1813-1883)

In the overture to "Tannhäuser" we hear a compact summing-up of Tannhäuser's struggle between sacred and profane love. First is heard the chorus of the pilgrims whom he accompanied to Rome, then music symbolic of Venus and her court, followed by a return of the Pilgrims' Chorus.

The plot: The thirteenth century knightly poet-musician or Minnesinger, Tannhäuser, beloved of the pure-hearted Elizabeth, has been ensnared by Venus herself. After a year of enchantment, the knight experiences a surfeit of the spell, and returns to the Wartburg Castle, where he has previously been attached to the court of the Landgrave of Thuringia, uncle of Elizabeth.

Wolfram sings restrainedly to indicate his devotion to Elizabeth. Tannhäuser bursts out with such a passionate rhapsody on love that he scandalizes his listeners — knights and ladies alike — and one of the Minnesingers unsheathes his sword to punish him for insulting the good name of womankind. The ladies in consternation leave the hall — except for Elizabeth. Lords and minstrel-knights advance toward Tannhäuser with drawn swords. But Elizabeth rushes between them and pleads that Tannhäuser be given a chance to redeem himself. The offender kneels and prays Heaven for forgiveness. He is commanded by the Landgrave to join a pilgrimage which is about to leave for Rome.

During his absence, Elizabeth prays for his redemption. Tannhäuser returns from Rome without the Pope's absolution. Discouraged, he is about to return to Venus, when he encounters Elizabeth's funeral procession. Contritely he kneels at her bier, prays, and dies. A procession of pilgrims comes by, bearing a pilgrim staff upon which green leaves have suddenly appeared. By this miracle it is understood that Tannhäuser has received Heavenly forgiveness.

### SYMPHONY NO. 8, IN F MAJOR — BEETHOVEN

An especial favorite of Beethoven, who called it "my little one."

Sad, worried, in ill health when he composed it, Beethoven here gives us one of his most joyous works.

### GABRIEL-URBAIN FAURÉ (1845-1924)

An influential figure in modern French music, both as composer and teacher. In his compositions he used old forms in a broadened manner, and developed a style recognized by the French as typical of their temperament. Among his noted pupils were Ravel and Enesco.

SATURDAY EVENING, JULY 6, 1957, AT 8:30

## Frederick Fennell Conducting

Overture to "Tannhäuser" ..... Wagner

Symphony No. 8 in F major, Op. 93 ..... Beethoven

I. Allegro vivace e con brio

II. Allegretto scherzando

III. Tempo di Menuetto

IV. Allegro vivace

### The Star-Spangled Banner

Pavane ..... Fauré

\*Marche Slave ..... Tchaikovsky

Intermezzo, from "Goyescas" ..... Granados

\*España, Rhapsody ..... Chabrier

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MARCHE SLAVE (Slavic—not Slave—March). Written by Tchaikovsky in 1876 (four years before the Overture, 1812), this was first played at a concert for the benefit of Serbs wounded in the war between Serbia and Turkey. The sombre theme which gives the special mood and Oriental orchestral color to the march was based by the composer on the Serb folk-song, "Come, My Dearest. Why So Sad This Morning?" The second principal theme is, of course, Alexei Lvov's hymn, "God Preserve the Czar," composed at the command of Nicholas I. in 1833, and ordered by him to be adopted by the Russian Army.

### "GOYESCAS" — ENRIQUE GRANADOS (1867-1916)

From the art of Spain's great painter and etcher, Goya, the composer drew inspiration for a series of piano tone-pictures. In turn, these yielded him material for an opera — a love tragedy.

World War I having caused cancellation of its presentation in Paris, its first performance took place in New York, at the Metropolitan Opera, where it had four repetitions.

### INTERMEZZO from "GOYESCAS"

This gem of purest ray resulted from the composer's discovery that the time necessary for a change of scenery created an awkward wait. He quickly wrote the Intermezzo to maintain his hold upon the audience.

### RHAPSODY, "ESPAÑA"—CHABRIER (1841-1894)

Unlike his fellow-Frenchman, Bizet, Chabrier went to Spain to absorb the peculiarities of its music. Chabrier listened to the players and the tapping of the dancers' feet in Seville, Malaga, Cadiz, Granada, Valencia. He devoted himself tirelessly to noting down melodies and intricate rhythmic patterns.

What is probably the first orchestral concert music based on Spanish folk themes was written by Michael Glinka, "The Father of Russian Music." In 1845, traveling between his native land and France, he was so fascinated by Spanish folk music that he lingered in Spain for two years. He referred to the "original and hitherto unexploited" music of Spain. In Madrid he composed his "Spanish Overture No. 1" based on an Aragonese jota which he heard played on a guitar in Valladolid. After his return to Russia he composed his "Spanish Overture No. 2, Night in Madrid." It was based on two songs he had heard sung in Madrid by a muletier. This work dates from 1847.

In 1883, Chabrier brought out his Rhapsody, "España," the most Spanish orchestral composition produced up to that date either inside or outside of Spain, since Glinka's two works. Rimsky-Korsakov's "Capriccio Espagnol" appeared in 1887.

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*Twenty-ninth Season*

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# Twenty-ninth Season of the Esplanade Concerts \* Arthur Fiedler, Conductor

## SYMPHONY NO. 5—TCHAIKOVSKY (1840-1893).

Man's struggle with fate is a theme with which Tchaikovsky dealt in both his fourth and fifth symphonies.

The fifth opens with a foreboding motto in the minor. In the final movement, this motto returns in the major, significant of triumph over fate. There is a momentary resumption of the gloomy minor, then the major vanquishes, leading on to a march of victory.

## JOHANNES BRAHMS (1833-1897)

There are certain points in common between Brahms and his revered model, Beethoven. Both were of humble birth, made their first successes as pianists and composers for piano. In youth, both were of romantic temperament combined with a defensive roughness. In maturity, both became aloof and gruff. Both were German to the core, yet both found Germany less favorable to their careers than Austria and became permanent residents of Vienna.

Intellectually, Brahms stands out among the German masters of composition. He was a most earnest student of the whole range of music—a circumstance that gave rise to the charge that he plagiarized material from other composers.

In point of fact, quoting from others—and even from themselves—has precedents among masters from Bach and Handel onward.

Brahms more often than not made use of the spirit, rather than the letter, of a borrowing. In the final analysis, Brahms preserved his individuality.

To the charge that Brahms was unoriginal may be opposed the fact that the scores of his four symphonies definitely introduce innovations—notably, the consistent use of syncopations and intricate cross-rhythms. He confines himself essentially to the orchestra of Beethoven's Ninth Symphony, but shows various touches of individuality within that framework.

His scores have been called "thick" or "muddy." But this is negated when conductors follow the composer's indications printed on his scores.

A common quibble is that there is a "grayness"—a lack of color—in the orchestration of the Brahms symphonies. Defenders say that this is not the result of ineptness, but choice of a personal means of expression. There is a parallel in the "limited" or "low key" palette of certain painters. Rembrandt, in particular, wrought some of his most masterly effects in black and tints of brown, with a sparing touch of gold.

## RICHARD RODGERS (b. New York City, 1902)

His father was a physician, his mother a proficient pianist, from whom he had his first music lesson at the age of four. Thus early he could play by ear and originate tunes.

Attending Columbia University, he there met Lorenz Hart, who served as librettist for his music for a Varsity Show, composed when he was eighteen. This collaboration developed into a partnership yielding more than 1,000 songs, and also 30 shows which mostly were notable successes—"A Connecticut Yankee," for example. Early in

SUNDAY EVENING, JULY 7, 1957, AT 8:30

Frederick Fennell Conducting

Symphony No. 5 in E minor, Op. 64.....Tchaikovsky

I. Andante; Allegro con anima

II. Andante cantabile con alcuna licenza

III. Valse: Allegro moderato

IV. Finale: Andante maestoso; Allegro vivace

The Star-Spangled Banner

Variations on a Theme by Haydn.....Brahms

\*Selection from "South Pacific".....Rodgers

I'm Gonna Wash That Man Right outa My Hair—Bali H'ai—

Happy Talk—Some Enchanted Evening—A Wonderful Guy

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this partnership, Rodgers put in three years of serious study at the Institute of Musical Art (which became the Juilliard School of Music).

After the death of Lorenz Hart in 1943, Rodgers acquired Oscar Hammerstein II as librettist for "Oklahoma!". This new partnership has made a still greater contribution to American popular song, and especially to the American theater. For it has evolved a distinctive type of production—the musical play, as contrasted with the musical comedy. This new form far surpasses the musical comedy, by virtue of coherent application of words and music to the consistent advancement of the story and the delineation of its characters.

## TCHAIKOVSKY AS HE WORKED

Vivid glimpses of the daily life and working habits of Tchaikovsky in 1885 are given in his biography written by his brother, Modeste. This was the year of the first two presentations of his opera, "Eugene Onegin." It was a decade after his B-flat minor Piano Concerto had been introduced to the world by von Bülow in Boston.

After visits to Switzerland and Paris, Tchaikovsky settled himself not far from Moscow, on an estate named Maidanovo, near Klin. First living in a furnished house of rather vast proportions, he fled to a smaller one which he had commissioned his servant, Sofronof, to get ready. Everything worked out to the great satisfaction of the composer. Master and man were perfect collaborators in assembling furnishings and other equipment the poor taste of which was exceeded only by their over-abundance or impracticality.

Tchaikovsky, his brother writes, "assisted by buying utterly useless things—for instance, two horses, which he had the greatest difficulty in selling again, and an Old English clock that wouldn't go.

"He was as pleased as a child and boasted of his 'own cook,' 'own washerwoman,' 'own silver,' 'own tablecloths,' and 'own dog'—all of which he considered extremely fine and praised to the skies."

During the final eight years of his life—from 1885 to 1893—Tchaikovsky observed a daily routine from which he is said seldom to have lapsed by more than a minute or so. Rising between seven and eight, he drank tea, read the Bible, studied English or read serious literature. A short walk followed. From half past nine to dinner at one, he was at work. For two hours after dinner he would go walking alone—not even taking his dog—no matter what kind of weather. On these walks, he composed mentally, and, as Beethoven had done, jotted down musical ideas in innumerable note-books.

From the thoughts and the memoranda jotted down on his walks, Tchaikovsky would work out the "sketch" of an orchestral score, working at his piano. The complete orchestration usually differed little from the basic material of the sketch—the opposite pole to what is found in comparing a final Beethoven score with his preliminary efforts.

If Tchaikovsky was not in the mood to compose on his walks, he would recite—usually in French—aloud.

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# Berkshire Festival, 1957

## *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

July 3 - August 11  
(SIX WEEKS)

At Tanglewood  
LENOX, MASSACHUSETTS

CHARLES MUNCH, *Conductor*

The first two week ends of concerts will be in the Theatre-Concert Hall and will be devoted to the music of Bach and Mozart respectively. The four week ends of concerts by the full orchestra in the Music Shed will be devoted principally to the music of Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (August 2, 3, 4), and Beethoven (August 9, 10, 11), the Festival concluding with the Ninth Symphony. Other standard and new works will be performed.

Charles Munch will conduct the concerts of the "Bach-Mozart" series and two concerts in each of the last four weeks. As guests, Pierre Monteux and Carl Schuricht will conduct two concerts each. As soloists, Isaac Stern will be heard in the violin concertos of Tchaikovsky, Brahms, Beethoven, and Rudolf Serkin in the Second Piano Concerto of Brahms. The Harvard and Radcliffe Chorus will sing in the second part of Bach's St. Matthew Passion on July 7 and the Festival Chorus will be heard in Berlioz' "L'Enfance du Christ" on July 27 and in the Ninth Symphony on August 11.

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Six chamber music concerts will be given on Wednesday evening of each week in the Theatre-Concert Hall by famous chamber groups.

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For tickets, address Box Office, Symphony Hall, Boston; or  
Box Office, Tanglewood, Lenox, Mass.



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# Twenty-ninth Season of the Esplanade Concerts \* Arthur Fiedler, Conductor

## HARRY ELLIS DICKSON

Mr. Dickson was born in Cambridge, is a graduate of Somerville High School and the New England Conservatory of Music. Later, like Mr. Fiedler, he studied at the Royal Academy in Berlin—especially violin and conducting.

His professional activities, in part:

Guest conductor: Pops, Esplanade Concerts. Conductor: Providence Civic Symphony; Brookline Youth Concerts. Appointed Assistant Pops Conductor, 1956. Violinist: Boston Symphony Orchestra.

## SYMPHONY NO. 7, IN A MAJOR—BEETHOVEN

The Finale, in 2-4 time, might well have been designated by the composer as “in the style of the Irish reel.” Its theme is, with slight alteration, “Kitty Colerame.” Beethoven already had made use of this tune, in fashioning an accompaniment to “Nora Creina.” He had been engaged by the noted Scottish collector of folk tunes, George Thomson, to write piano and violin accompaniments for a set of Irish songs. Beethoven was impressed by the individuality of Irish melody and rhythm.

## “FINLANDIA,” TONE POEM—SIBELIUS

When Sibelius composed this score, in 1894, his native land was governed by Russia. The deeply patriotic spirit of the music stirred the Finns to such a pitch of excitement that the Russian authorities forbade further performances in Finland.

Probably the most remarkable result of his student sojourn in Berlin was that there Sibelius for the first time became interested in the possibilities of drawing inspiration for his music from the rich Finnish heritage of folk music, legendry and ancient literature. His conversion to the idea was the result of discussions in Berlin with Robert Kajanus, a Finnish composer with whom he had been unable to get acquainted in the homeland because of the mutual hostility of the musical factions to which each had belonged.

A striking fact about the tone poems and the seven symphonies is that Sibelius speaks nationalistically in the tone poems, and personally in the symphonies.

## LARGO FROM “XERXES”—HANDEL (1685-1759)

This noble melody, dear to modern listeners at concerts, and often in church, first came out more than 200 years ago, in 1738, in Handel's only comic opera, “Xerxes”—a fiasco.

## EMPEROR WALTZES—JOHANN STRAUSS, JR.

Commemorating the fortieth year of the reign of Franz Josef, his emperor, Strauss achieved what has been cited as the most beautiful of all his waltzes.

The introduction is a march of Mozartean flavor. Elsewhere there are little allusions to Wagner and to the Austrian peasants' dance, the Landler.

TUESDAY EVENING, JULY 9, 1957, AT 8:30

## Harry Ellis Dickson Conducting

Symphony No. 7 in A major, Op. 92.....*Beethoven*

- I. Poco sostenuto; Vivace
- II. Allegretto
- III. Presto; Assai meno presto; Tempo primo
- IV. Allegro con brio

## The Star-Spangled Banner

\*Finlandia, Tone Poem.....*Sibelius*

\*Largo, from “Xerxes”.....*Handel*

Solo Violin: ROLLAND TAPLEY

\*Emperor, Waltzes.....*Strauss*

Sailors' Dance, from “The Red Poppy”.....*Gliere*

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## THE FIRST WALTZ

It is believed that the pattern of the waltz was established in 1776, with the presentation in Vienna of the opera, “Una Cosa Rara.” Its composer was the Spaniard, Vicente Martin y Soler. His waltz theme is quoted by Mozart in the supper scene of “Don Giovanni.”

## A LITTLE WHO'S WHO ON THE STRAUSSSES.

Johann Strauss, the Elder (1804-1849), is called “The Father of the Waltz.” With his partner, Josef Lanner, he pioneered the enlargement of the waltz from a short, repetitive utility piece for dancing, to a varied composition notable for its range of sentimental and orchestral interest. In this he ultimately surpassed Lanner.

He also created a remarkable orchestra which, under his leadership, won great fame in his native Vienna, and throughout Europe on tours.

Johann Strauss, Junior (1825-1899) surpassed his father in development of the waltz, each of which from his pen became a suite of waltzes, with introduction and coda. His rhythmic subtlety, his adroitness in instrumentation, his variety of expression, early won him the title of “The Waltz King,” and he remains its unchallenged possessor. His orchestra and his conducting won him fame equal to or surpassing that of his father in those two respects. In addition, he distinguished himself as a composer of operettas. He conducted 14 concerts in Boston, 4 in New York, in 1872.

Eduard Strauss (1835-1916), youngest brother of Johann, Jr. Although he published more than 300 dance pieces, he was chiefly esteemed as a conductor. In this capacity he toured this country in 1892 and 1901-2. He was advertised under his brother's title of “The Waltz King.”

Richard Strauss, late composer of notable symphonic poems and operas, was born in Germany in 1864, and is no relation of the Vienna Straussesses.

## THE RED POPPY—RHEINHOLD GLIERE

The Russian Sailors' Dance is from the ballet, “The Red Poppy” first performed at Moscow, 1927.

A Soviet steamer anchors in a Chinese port. Its captain's heart is touched at the sight of coolies being overworked unloading cargoes. He orders his own crew to help. A Chinese woman dancer, Tai-Hoa, employed in a waterside bar, rewards the Captain's kindness with a bouquet, including red poppies. He gives a poppy to a coolie, telling him it is a symbol of liberty. Her lover, Li-Shen-Fu, watches Tai-Hoa jealously.

At quitting work, the dock laborers dance, and the sailors add to the entertainment in groups by nationality, ending with the Russian Sailors' Dance.

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# Berkshire Festival, 1957

## *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

**July 3 - August 11**

(SIX WEEKS)

**At Tanglewood**

**LENOX, MASSACHUSETTS**

CHARLES MUNCH, *Conductor*

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*Twenty-ninth Season*

# Esplanade Concerts

on Storrow Memorial Drive

Arthur Fiedler, Conductor and Founder

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Evenings at 8:30, July 2nd through 14th (omitting 8th);

August 12th through 17th;

Wednesday mornings at 10:15 to 11:15,

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July 3rd, 10th, August 14th, 1957

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—From an address to an Esplanade Concert audience by the late Judge Frederick P. Cabot.



# Twenty-ninth Season of the Esplanade Concerts \* Arthur Fiedler, Conductor

## "NUTCRACKER" SUITE—TCHAIKOVSKY

Originally these dainty morsels were part of a complete score for a ballet of the same name. The choreograph was devised by Marius Petipa, the veteran dictator of ballet in St. Petersburg, from "The Nutcracker and the Mouse King," a fairy tale re-told by Alexander Dumas, the Elder, from the German of E. T. A. Hoffman.

After the casual reception to the ballet, Tchaikovsky culled a suite from the score, altering the original sequence of some parts, for greater effectiveness in concert performance. Heard in this form on a symphony program by the Russian Music Society shortly after the appearance of the ballet, the music drew demands for encores for five of the six numbers.

This is the story of the ballet. At a Christmas party, toys are distributed to a family's children and their guests.

Marie somehow prefers to dolls and other gifts a fancifully designed nutcracker. When the boys break it, she treats it like an injured child, putting it to bed and rocking it to sleep under the Christmas tree. Sleepless herself, she steals downstairs to see if her patient is all right. Midnight strikes, and the toys, honeycake dolls and the nutcracker come to life. The Mouse King and his army attack them, as they rally under the leadership of Nutcracker. They are on the brink of defeat, when Marie slays the Mouse King with her slipper. Instantly Nutcracker becomes a handsome prince.

He spirits Marie away to his realm, which is the Kingdom of Sweets and Tidbits, in the Jam Mountain region, ruled by the Sugarplum Fairy. There Marie is entertained by the dancing of the inhabitants, to the music which forms most of the sections of the concert suite.

The Snow Scene occurs when the Prince is whisking Marie through the air to the Kingdom of Sweets. Marie learns that the snowstorm is really a band of fairies dancing as they wave branched sticks tipped with snow crystals. In the original production, fifty-nine dancers performed this scene.

## ANIMALS' CARNIVAL — SAINT-SAËNS.

Among the witty touches herein: The representation of wild horses mimics pianists who ally themselves with speed and noise, rather than art. The tortoises crawl to the greatly retarded playing of a tune usually heard at a very rapid place in the overture to Offenbach's "Orpheus in Hades," familiar to Pops-goers. To suggest elephants, the composer makes a ponderous use of the Dance of the Sylphs from Berlioz' "Damnation of Faust."

## RODEO—AARON COPLAND (h. Brooklyn, 1900)

Commissioned by the Ballet Russe de Monte Carlo, this ballet (choreography by Agnes de Mille) had its first stage performance at the Metropolitan Opera House in 1941, with much success.

It has been one of the most popular items in the Ballet's repertory ever since.

## SECOND CHILDREN'S CONCERT

WEDNESDAY MORNING, JULY 10, 1957, AT 10:15

Harry Ellis Dickson Conducting

On the Mall, March ..... *Goldman*

\*From "The Nutcracker" Suite ..... *Tchaikovsky*

Toy Symphony ..... *Haydn*

Allegro — Menuetto — Finale

"The Animals' Carnival,"

Grand Zoological Fantasia ..... *Saint-Saëns*

Introduction and

Royal March of the Lion

Roosters and Hens

The Elephant

Kangaroos

Donkeys

The Cuckoo in the Depth of the Forest

Pianists

The Swan

Finale

Soloists: BETH FLANAGAN and ARTHUR MACKENZIE

\*Hoe Down, from "Rodeo" ..... *Copland*

\*Sabre Dance, from "Gayane" ..... *Khachaturian*

The Star-Spangled Banner

*The Commentator is Nicholas A. Rasetzki*

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AARON COPLAND (b. Brooklyn, N. Y., 1900).

Like George Gershwin a native of Brooklyn, and again like him, a composition student of Rubin Goldmark, he went to France and became the first American pupil of the celebrated Nadia Boulanger. First known as a "radical,"—a composer of complex works taking cues from European radicals, he has developed a personal idiom marked by an American spirit.

## TCHAIKOVSKY'S VIEWS ON BALLET MUSIC

A remarkable defense of the artistic standing possible for ballet music was drawn from Tchaikovsky as the result of a famous criticism of his Fourth Symphony by his gifted, cerebral, and caustic composition pupil, Sergei Taneieff (who succeeded him as professor of instrumentation at the Moscow Conservatory). The brilliant youth of twenty-two had written to his famous thirty-seven-year-old teacher—who had a high regard for his opinions— to divulge his personal impressions of Tchaikovsky's Fourth Symphony. His enjoyment of its many beautiful passages was impeded, he said, by others which sounded so much like ballet music that they brought visions of a dancer to his mind. Tchaikovsky replied:

"I have no idea what you consider 'ballet music,' or why you should object to it. Do you look upon every melody in a lively dance rhythm as 'ballet music'? If so, how can you reconcile yourself to most of Beethoven's symphonies, in which you will find such melodies on every page? Or do you intend to say that the trio of my Scherzo is in the style of Minkus, Gerber, or Pugnani?"

(Note: These were hack composers who tossed off quantities of perfunctory music to remind ballet dancers where to place their feet.)

## "GAYANE"—ARAM KHATCHATOURIAN.

Like a ballet of Shostakovitch, this one by his Armenian-born contemporary has to do with life on a collectivist farm.

When Armenia became a Soviet Socialist Republic in the nineteen twenties, the collectivist farm was one of the Russian ideas which played a very conspicuous part in Armenia's new political situation.

When the ballet suite was performed by the Kansas City Philharmonic Orchestra, Robert Adams of the University of Kansas City, wrote: "The Ballet was completed in 1943. The entire work, which plays a full evening, depicts the happy and prosperous life of the Caucasus just before the present war. Gayane is a young girl of the people. The closing scene strikes a patriotic note with the coming of the war; the stage is filled with volunteer soldiers marching to the defense of their country. Musically the entire ballet is based upon Armenian folk melodies."

ARAM KHATCHATOURIAN (b. Tiflis, 1903)

Aged 19 before he became absorbed in music, he studied in Moscow with Gnessin, a pupil of Rimsky-Korsakov. After two years' study of the 'cello, he concentrated on composition from 1929 to 1934 at the Moscow State Conservatory, under Myaskovsky and Vassilenko.

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# Twenty-ninth Season of the Esplanade Concerts \* Arthur Fiedler, Conductor

"HEBRIDES" OVERTURE (ALSO KNOWN AS "FINGAL'S CAVE")—MENDELSSOHN.

An actual Scottish journey inspired the composer. His music suggests the loneliness of the cave, the movement of the sea, the cries of the seabirds, the wail of the wind and its increasing agitation of the water, then a return to the solitude of the cave.

SYMPHONY NO. 4, IN A ("ITALIAN")—MENDELSSOHN (1809-1847).

President Eisenhower is among those with whom this symphony is a favorite. It is certainly one of the most charming of such works, and possesses masterly instrumental coloring.

One critic, George Upton, has written of the first movement that it "reflects clearly the blue skies, clear air, brightness, and joyousness of Italy . . . and shows by its spirit and gayety how much Mendelssohn enjoyed the country."

The obviously Italian touch comes in the final movement, which introduces two lively dances—a *saltarello*, followed by a still livelier *tarantella*, with which it is combined, then alternated, and again combined.

LES PRÉLUDES—LISZT

Here is the embodiment of the idea of the symphonic poem, as introduced by Liszt. Its function is not to set the words of a poem, but to give free orchestral expression to the emotions evoked by the poet.

The composer based this music on a poem of Lamartine, with which he prefaced the score. The poet's theme is that life is a succession of preludes to death. Faithful to the episodes of the poetry, the music pictures man in love, in disappointment, in the quest of calm, in the restoration of self-confidence through the tests of battle.

The sentiments on which Liszt built appear as follows in the fifteenth of Lamartine's *Poetic Meditations*.

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death?"

"Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar?"

"And what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet . . . when the 'trumpet's loud clangor has called him to arms' he rushes to the post of danger, whatever may be the war that calls him to the ranks, to find in battle the full consciousness of himself and the complete possession of his strength."

MASQUERADE—ARAM KHATCHATOURIAN

Its inspiration was the drama by Mikhail Lermontov, who has been called the Russian Shelley. He wrote it at the age of 20 shortly after he left school. His epic "Demon" from which the libretto of Rubinstein's opera was culled was finished the same year after five years' labor. Born in 1814, Lermontov at the age of 27 met the same fate as Pushkin—death by a duelist's bullet.

WEDNESDAY EVENING, JULY 10, 1957, AT 8:30

Arthur Fiedler, Conductor

\*The Hebrides (Fingal's Cave), Overture . . . . . Mendelssohn

Symphony No. 4 in A major, Op. 90, "Italian" . . . . . Mendelssohn

I. Allegro vivace

II. Andante con moto

III. Con moto moderato

IV. Saltarello (Presto)

The Star-Spangled Banner

Les Préludes . . . . . Liszt

\*Suite from "Masquerade" . . . . . Khachaturian

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FELIX MENDELSSOHN AS PIANIST

It is interesting to read these comments on the pianistic prowess of Mendelssohn by Henry Chorley, noted English critic, who heard him in Germany.

" . . . No one that has heard Mendelssohn's pianoforte playing can find it dry—can fail to be excited and fascinated by it, despite of its want of all the caprices and colourings of his contemporaries. Solidity, in which the organ touch is given to the piano without the organ ponderosity—spirit, animating but never intoxicating the ear—expression, . . . making every tone sink deep . . . are among the outward and salient characteristics; but, within and beyond all these, though hard to be conveyed in words, there is to be felt a mind clear and deep, an appreciation of character and form which refers to the inner spirit rather than the outward details."

MENDELSSOHN AND LISZT

Contrasting radically in their private lives, Mendelssohn and Liszt (two years his junior) had much in common in the social and artistic phases of their careers. Both enjoyed almost unexampled adulation as musicians and as society favorites. They were alike also in freedom from the financial handicaps suffered by other composers.

Each distinguished himself as pianist, organist, composer, and conductor.

In their compositions, each derived his greatest moments of inspiration from a pictorial or literary subject. With Liszt it was such paintings as "The Dance of Death," and "The Battle of the Huns"; such poems as Lamartine's "Les Préludes," and Goethe's "Faust." With Mendelssohn it was such visual stimulation as Fingal's Cave, and visits to Scotland and Italy; such literature as Racine's "Athalie" and Shakespeare's "A Midsummer Night's Dream."

In the role of conductor, both composers were enormously influential in enabling the symphonic concert and its composers to hold their own against the encroachments on popular favor exerted by opera and music drama—even though Liszt was active in conducting opera.

Mendelssohn's lasting achievements as conductor were developing the Leipzig Gewandhaus Orchestra into the best in Europe; and introducing to his contemporaries two forgotten masterpieces: Bach's St. Matthew Passion, and Schubert's great C Major Symphony.

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**O**N behalf of its employees and dealers in this area, the company is pleased to play a part in the presentation of tonight's Esplanade Concert. We hope you enjoy a pleasant evening.

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*Twenty-ninth Season*

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**WATER MUSIC—HANDEL (1685-1759)**  
"Handel's finest orchestral composition," Herbert Weinstock calls this Suite in his attractive biography. Its spirit is that of a serenade—music originally composed to be heard outdoors, while King George I of England took an evening's trip on the Thames, with lords and ladies filling the Royal Barge, and accompanied by fifty barge-drawn musicians playing the Suite. Handel is believed to have added afterwards to the movements.

**SIR HAMILTON HARTY (b. County Down, 1879)**  
Noted both as conductor and composer. Guest conductor at Pops in 1930's.  
In his "Irish Symphony" the influence of folk tunes, rather than a string of direct quotations, is apparent.

**SYMPHONY IN B-FLAT MAJOR, No. 102—HAYDN**  
One of the six symphonies which Haydn composed for his second visit to London in 1794 and 1795, it is placed by Donald Tovey, great British critic, as one of Haydn's "three greatest instrumental works." He names the others as the Symphony No. 104, in D major, and the String Quartet in F, Opus 77, No. 2.

**FRANZ JOSEF HAYDN (1732-1809)**  
Of the more than one hundred symphonies of Haydn, his best are known under the title of "Paris and London" sets.  
There were six Paris symphonies and twelve London (the latter in two sets of six).

**CONCERTO FOR PIANO No. 1—TCHAIKOVSKY**  
To Boston went the honor of the world's first performance of the concerto. With von Bülow as soloist, and a small orchestra assembled and conducted by Benjamin J. Lang, it was introduced October 25, 1875, in Music Hall. (Its first performance in Russia or elsewhere in Europe did not take place until the following month, in St. Petersburg.)

Bostonian enthusiasm for the work was unbounded, von Bülow reported by cable to the composer. The message raised Tchaikovsky so far from his previous dejection over Rubinstein's opinion of the music that he spent his last ready cash replying. At a repetition of the performance, the Finale was encored, as Bülow hastened to write the composer, sending newspaper clippings.

Elatedly, Tchaikovsky passed the news along to Rimsky-Korsakov, with this comment:

"Think of the healthy appetites these Americans must have: each time Bülow was obliged to repeat the whole Finale of my concerto! Nothing like this happens in our country!"

It almost defies belief that this masterpiece was hotly condemned as musically worthless and pianistically unplayable, by Nicholas Rubinstein, when the composer sought his judgment as friend and mentor. As a result, Tchaikovsky struck the name of this savage critic from the dedication, and substituted that of the celebrated German pianist and conductor, Hans von Bülow. The latter wrote that he found the ideas original, noble and powerful; the form mature, the style distinguished.

THURSDAY EVENING, JULY 11, 1957, AT 8:30

Arthur Fiedler, *Conductor*

Suite from "The Water Music" ..... *Handel-Harty*  
Allegro — Air — Allegro deciso

Symphony No. 102 in B-flat ..... *Haydn*

- I. Largo; Allegro vivace
- II. Adagio
- III. Menuetto: Allegro; Trio
- IV. Finale: Presto

The Star-Spangled Banner

Piano Concerto No. 1 in B-flat minor, Op. 23 ... *Tchaikovsky*

- I. Allegro non troppo e molto maestoso. Allegro con spirito
- II. Andantino semplice. Allegro vivace assai
- III. Allegro con fuoco

Soloist: BERNARD KRITZMAN

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## TCHAIKOVSKY IN THE UNITED STATES

Accepting an invitation to be guest conductor in some of his own music at the dedication of Carnegie Hall, New York, in 1891, Tchaikovsky also conducted in Baltimore and Philadelphia, and visited Washington. His impressions, as tersely recorded in one of his diaries, afford a striking study of his personality.

The familiar Tchaikovskian moodiness is there. But often it is swept away by American influences. One example is the party at which Tchaikovsky expected to be bored, only to find that he enjoyed himself, rather to his puzzlement. He took delight in the society of various pretty and charming ladies among the wives and daughters of his hosts. He pays tribute to the friendliness and many kindnesses of Americans in many walks of life, even the humblest—without any self-interest. He basked in the sunshine of a general spirit of hero-worship which he had not encountered in previous travels.

He was impressed by the financial success possible in this country, as exemplified, for instance, by the affluence of the soloist in his First Piano Concerto, Adele aus der Ohe; and by the millionaire Andrew Carnegie. He was particularly struck by the unaffected simplicity of Carnegie, who made him laugh at his clever mimicry of Tchaikovsky's conducting.

His enjoyment of the scenery of Central Park in May caused Tchaikovsky to walk there again and again. Words failed him to describe in detail the "beauty and majesty" of Niagara Falls.

A particularly deep impression was made by the totally unconcerned attitude of the American public and newspapers toward a May Day demonstration of 5,000 socialists with red caps and banners.

When two new-found friends presented him with a Statue of Liberty, he pronounced it an "excellent gift." Then he wrote: "Only how are they going to allow this piece into Russia?"

He managed to get it in. In fairly recent times an American journalist expressed mystification at seeing it among the personal belongings in the Tchaikovsky Museum established in the composer's home near Klin. It must have been a cherished memento.

## TCHAIKOVSKY AS HE WORKED

During the final eight years of his life—from 1885 to 1893—Tchaikovsky observed a daily routine from which he is said seldom to have lapsed by more than a minute or so. Rising between seven and eight, he drank tea, read the Bible, studied English or read serious literature. A short walk followed. From half past nine to dinner at one, he was at work. For two hours after dinner he would go walking alone—not even taking his dog—no matter what kind of weather. On these walks, he composed mentally, and, as Beethoven had done, jotted down musical ideas in innumerable note-books.

If Tchaikovsky was not in the mood to compose on his walks, he would recite—usually in French—aloud.

\* Victor Recording by the Boston Pops Orchestra, Arthur Fiedler, Conductor

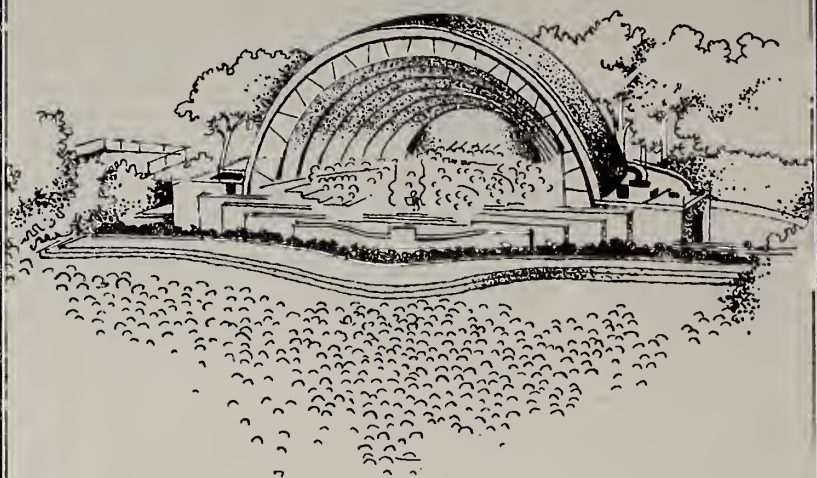
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## OVERTURE TO "OBERON" — WEBER.

According to Edward Dent, the English authority on opera, "*Oberon* contains by far the best music that Weber ever wrote: the famous overture transports us at once into the realm of fairy-tale."

## PIANO CONCERTO NO. 4 — BEETHOVEN

Those familiar with the Strauss tone poem, "*Don Juan*," may have noticed that one of its themes seems to have been borrowed from a final piano theme in the Rondo of this concerto.

## FRENCH MILITARY MARCH — SAINT-SAËNS.

This is the fourth and final movement of the "*Algerian Suite*." According to the composer's own note, printed in the score, the march is intended to express the joy and sense of security he experienced on seeing the French garrison at the end of a voyage he actually made to the colony. Incidentally, Algiers really did charm him. Responding to its appeal years later, he died there.

The "*Algerian Suite*" is virtually a series of four brief tone-poems, devoted to different phases of the same general subject, but each unit so constructed as to be playable as an independent composition. Saint-Saëns summarizes his intentions under the subtitle, "*Picturesque Impressions of a Voyage to Algeria*."

There was great mutual interest between Liszt and Saint-Saëns, as a result of which the young Frenchman became a brilliant exponent of the veteran Hungarian virtuoso's invention, the tone-poem.

## "THAIS" — JULES MASSENET (1842-1912)

Anatole France's ironic novel by the same name is the basis—or, rather, the point of departure—for the libretto of this opera in three acts and seven scenes.

The opera offers much in stage spectacle, set in Alexandria in the Fourth Century, interspersed with scenes of austerity, set in the Egyptian desert.

First there is the simple desert abode of Cenobite monks. One of them, Athanaël, reports on the failure of his mission to Alexandria, and his determination to return and succeed.

Athanaël's object is to convert the pagan beauty, Thais, center of voluptuous revels.

Next, Athanaël in his quest appears amidst sumptuous surroundings in the sinful city, which draws from him the cry: "May the angels of Heaven purify its foul air!"

Confronting Thais at one of her magnificent entertainments, he sermonizes her so effectively that she begins to think of exchanging present pleasure for future salvation. Her contemplation is indicated by the entr'acte *Meditation*.

Ultimately Thais and Athanaël burn her palatial home, and she accompanies the monk to a desert nunnery. In the finale, Thais dies with visions of Heaven, as Athanaël passionately confesses his love for her.

FRIDAY EVENING, JULY 12, 1957, AT 8:30

Arthur Fiedler, Conductor

Overture to "Oberon".....Weber

Piano Concerto No. 4 in G major, Op. 58.....Beethoven

I. Allegro moderato

II. Andante con moto

III. Rondo: Vivace

Soloist: MALCOLM FRAGER

The Star-Spangled Banner

French Military March.....Saint-Saëns

\*Meditation from "Thaïs".....Massenet

Solo Violin: ROLLAND TAPLEY

The Typewriter.....Anderson

\*By the Beautiful Blue Danube, Waltzes.....Strauss

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The announcer for tonight's sponsor is Gus Saunders of WNAC-TV.

BY THE BEAUTIFUL BLUE DANUBE—J. STRAUSS  
Plan of the composition: Introduction—Succession of five admirably compatible waltzes—Coda, which reviews and intermingles material from the five. With little change, this is the underlying form of the younger Strauss's more than 400 waltzes—or, shall we say, waltz suites?

JOHANN STRAUSS, JR. (1825-1899).

When Johann the Younger conducted in Boston and New York in 1872, his audiences included the Chicago music critic, George P. Upton, who described him thus, in his "Musical Memories," published long after in 1908:

"Strauss was fascinating as a leader. When I saw him he was about forty years old. . . . With his left leg a little advanced and his violin resting on his knee, he gave the time for a bar or two with his bow very gracefully, also marking time with his right foot. He would then play with the orchestra, his whole body swaying to the rhythm of the waltz—only for the minute, however, for as a new phrase developed itself, his bow would be in the air, his violin again resting on his knee.

"He would turn to each part when he gave the signal to come in, sometimes developing whole bars, note by note, then abruptly pausing for a note or two, anon electrically springing into the music—feet, arms, legs, even the features of his face, moving to the tempo.

"He impressed his individuality upon every player, and they moved as one in the intoxicating delirium of the waltz."

JOHANN STRAUSS, JR. AS COMPOSER OF OPERETTA.

At the age of 46, Johann Strauss, Jr. abdicated his throne as Waltz King, to seek fame as a composer of operetta. He is supposed to have made this change on the suggestion of Offenbach, who was in Vienna at the time to stage his "*Fair Helen*." At any rate, this production gave Strauss food for thought in its hold on the Viennese public, and its financial success, in addition to the quality of the music and the cleverness of the libretto.

Strauss's first two operettas, "*Indigo*" (1871), and "*Carnival in Rome*" (1873), fell far short of success. This seemed proof that the composer had better go back to his specialization in waltzes. But it was a different story after he obtained a libretto from Offenbach's famous "script writers" of "*Fair Helen*" fame—Henry Meilhac, master of telling situations, and Ludovic Halévy, master of dialogue. Reinforced with their vivacious book, Strauss in 1874 produced his first successful operetta—and his masterpiece in that field—"The Bat."

THREE OPERETTA KINGS OF SAME ERA:

JACQUES OFFENBACH (1819-1880).

FRANZ VON SUPPÉ (1820-1895).

JOHANN STRAUSS JR. (1825-1899).

\*Victor Recording by the Boston Pops Orchestra, Arthur Fiedler, Conductor

Chairs furnished by Jackson Chairs, Inc.

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*Twenty-ninth Season*

# Esplanade Concerts

on Storrow Memorial Drive

Arthur Fiedler, Conductor and Founder

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(M)



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—From an address to an Esplanade Concert audience by the late Judge Frederick P. Cabot.



# Twenty-ninth Season of the Esplanade Concerts ★ Arthur Fiedler, Conductor

## "ROMAN CARNIVAL" OVERTURE—BERLIOZ.

Originally this was an introduction to Act 2 of the opera "Benvenuto Cellini." The point of departure of the libretto is an episode in the autobiography of the celebrated Florentine goldsmith and adventurer—the almost disastrous casting of the famous statue of Perseus and Medusa.

In the opera, Cellini attempts to elope with the daughter of the Papal treasurer during a sort of Mardi Gras in Rome. In order to have the dramatic advantages of spectacle and movement afforded by a Roman Carnival, the composer moved Cellini from Florence to Rome.

The overture is dominated by a saltarello from the carnival scene; and an aria of Cellini in the preceding act, which supplies the haunting melody for English horn solo.

## HECTOR BERLIOZ. (1803-1869)

Modern orchestration—including effects found in the scores of Wagner, Liszt and Richard Strauss—may be traced back to this imaginative Frenchman. Unable to play the piano, as did most of his notable predecessors, he developed an uncanny flair for orchestral tone, and became the first musician to devote himself to composing in terms of virtuoso orchestration. He exploited the now familiar element of "orchestral color," upon which he wrote with penetration. Despite the witticism that he first invented instrumental effects, and then composed his music to utilize them, he wrote much music of beauty no less distinguished than his pioneering services to modern composition.

## "SURPRISE" SYMPHONY—HAYDN

The surprise is the sudden bang on the drum.

Of the more than one hundred symphonies of Haydn, his best are known under the title of "Paris and London" sets.

There were six Paris symphonies and twelve London (the latter in two sets of six).

This is the third symphony of the first "London" set of six.

These two groups of symphonies are called also the "Salomon" sets, from the impresario, Johann Peter Salomon, who engaged Haydn to come to London in 1791 and 1795, and produce six symphonies on each visit.

**CONCERT PIECE.** Weber himself supplied a detailed story for this Concert Piece. In brief: High in her castle, a lady scans the horizon for her lord, long absent on a Crusade, unheard from. Will she ever see him again? She prays. But to her mind rushes a vision of her knight slain in battle. She swoons. Distant music comes with returning consciousness. Winding through the forest, a procession of returning Crusaders, amid waving banners and rejoicing folk, greets her eyes. Now she sees her knight. She rushes into his arms. "How branches rustle and billows exult with joy—with a thousand voices proclaiming the triumph of love."

SATURDAY EVENING, JULY 13, 1957, AT 8:30

Arthur Fiedler, Conductor

Roman Carnival, Overture.....	Berlioz
Symphony No. 94 in G ("Surprise").....	Haydn
I. Adagio cantabile e vivace assai	
II. Andante	
III. Menuet	
IV. Allegro di molto	

## The Star-Spangled Banner

Overture to "La Gazza Ladra".....	Rossini
Concertstück for Piano and Orchestra.....	Weber
Soloist: LEO LITWIN	
Voices of Spring, Waltzes.....	Strauss
Slavonic Dance in C Major, No. 7, Op. 72.....	Dvořák
*Ballet Music from "Faust".....	Gounod

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## OVERTURE TO "LA GAZZA LADRA" (THE THIEVING MAGPIE)—ROSSINI.

After the overture to "William Tell," this is, on points of originality, perhaps the best of Rossini's many fine overtures, according to the composer's devoted English biographer, Toye.

The plot: Poor little servant girl Ninetta is placed on trial for her life for the alleged theft of a silver spoon. That seems pretty excessive nowadays, of course. But Ninetta had made the mistake of rejecting the dearly-priced offers of acquittal tendered by a very unpleasant official of the type which turned up on the opera stage in modern times as Baron Scarpia. At the crucial moment of the trial, a witness rushes up with the evidence that a tame magpie has stolen the spoon. And in the midst of all this, Ninetta has steadfastly refused to give up the secret that her father is a deserter from the army.

## SLAVONIC DANCE—DVOŘÁK (1841-1904).

In 1877, Brahms wrote to his own publisher, Simrock, urging him to consider publishing something of Dvořák, whom he recommended as musically worthy. He added that the man needed the money. The next year, Dvořák, as if following the lead of Brahms with his Hungarian Dances for piano, four hands, published an album of eight Slavonic Dances.

In this music he idealized such characteristic Slavonic dance movements as the wild Bohemian "furiant," the "skoená," or reel, and the "sousedská," or slow waltz. In the furiant, used in weddings, and also in other festivities, the peasants stamp out a three-four rhythm, but alternately accentuate the first and third beat, then the second beat, in successive measures.

## BALLET MUSIC FROM "FAUST" — GOUNOD.

For the occupation of the corps de ballet of the Paris Opera and the delectation of its admirers, Gounod expanded his opera with this episode, ten years after "Faust" had been introduced at the Theatre Lyrique.

Here is the plot of the ballet: By his black magic, Mephistopheles confronts Faust with a sumptuous feast and entertainment presided over by Cleopatra attended by Nubian slaves; Helen of Troy, Lais, and Phryne, with female retinues. They invite Faust and Mephistopheles to join the festivities. Phryne performs a veil dance. A bacchanalian revel follows. All this is suddenly superseded by a vision of Marguerite with a red mark around her throat as if to guide the headsman's axe.

## OPERAS WITHOUT VIOLENCE.

Five comedy-grand operas—with plots in which nobody gets killed—are among the greatest gems of all operatic works, despite the competition of the more sinister variety. They are: Mozart's "Marriage of Figaro" (1785); Rossini's "Barber of Seville" (1816); Wagner's "Mastersingers of Nuremberg" (1868); Verdi's "Falstaff" (1893); and Richard Strauss' "Rose Cavaller" (1911).

\*Victor Recording by the Boston Pops Orchestra, Arthur Fiedler, Conductor

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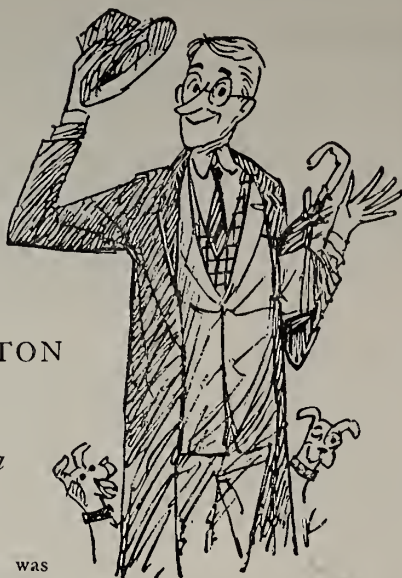
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## THIS IS MR. STEPPINGTON

*...he used  
to play the tuba*



When Mr. Steppington was twelve, he decided—regretfully—that he was too busy to become a great musician.

“The Boston Symphony,” he said, “will have to muddle along without my talent.”

Many years later he decided he was too busy to handle the details of caring for his investments. His solution was a visit to Old Colony and, after a discussion of the benefits of an Investment Management Account, he decided that it would fit him to a “T.”

He now enjoys the peace of mind of knowing his investments are under the constant, expert supervision of New England’s largest trust institution. And he finds more time to devote to his family and his business.

So you see — the Boston Symphony’s loss was Old Colony’s (and Mr. Steppington’s) gain.

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# Twenty-ninth Season of the Esplanade Concerts \* Arthur Fiedler, Conductor

**OVERTURE TO "MIGNON"—AMBROISE THOMAS**  
In the lovely slow melody, Mignon tells of the beautiful warm southern country where she vaguely remembers once living. She sings: "Knowest thou the land where the orange trees bloom? . . . 'Tis there I would live."

**DANCE OF THE WILL-O'-THE-WISPS — BERLIOZ (1803-1869).**

Goethe's dramatic poem, "Faust," was the starting-point of the texts of Berlioz' "Damnation of Faust" (presented in 1846 as a "dramatic cantata," later as an opera), and Gounod's opera, "Faust," first staged in 1859.

As Berlioz sets the story to music, Mephistopheles gets Marguerite thoroughly distracted by conjuring up a troupe of sprites, who dance about like will-o'-the-wisps, to eerie music.

**RAKOCZY MARCH.** Those making acquaintance with the plot of "The Damnation of Faust" can scarcely help being puzzled when it places Faust on the plains of Hungary in the opening scene of the work. The explanation is in this march. Berlioz was so stirred when he found it in Vienna, printed in a book as an old Hungarian patriotic tune, that he was fired with ambition to make an arrangement. The ultimate result was that he placed Faust and his sinister companion in Hungary as a plausible excuse for introducing the march.

## FERENC RAKOCZY

As was the case some years later with England's "Bonnie Prince Charlie," he became the hero of various folk-songs, especially during his exile. Outstanding, of course, was the "Rakoczy Tune," on which Berlioz based his great march, composed more than a century later, in 1846, and interpolated the same year in his *dramatic legend*, "The Damnation of Faust." Among other music devoted by the Hungarians to their hero, we find "The Song of Ferenc Rakoczy," and "Rakoczy's Complaint."

## THE SORCERER'S APPRENTICE—DUKAS

Pictorial music to perfection. As we listen, we can see the plot unfold: there is an eerie suggestion of the Sorcerer's laboratory; then we sense how his Apprentice, left alone for a while, warms up to the opportunity to try his own hand at magic. He conjures a broom to fetch a pail of water for him. It does so—and keeps on, emptying and refilling. The Apprentice attempts to end the flood by cutting the broom in two. But the splinter also brings water, and more, and more. At last, the Sorcerer returns and unconjures the frantic water-bearers.

## ANIMALS' CARNIVAL — SAINT-SAËNS.

Among the witty touches herein: The representation of wild horses mimics pianists who ally themselves with speed and noise, rather than art. The tortoises crawl to the greatly retarded playing of a tune usually heard at a very rapid place in the overture to Offenbach's "Orpheus in Hades," familiar to Pops-goers. To suggest elephants, the composer makes a ponderous use of the Dance of the Sylphs from Berlioz' "Damnation of Faust."

SUNDAY EVENING, JULY 14, 1957, AT 8:30

## Arthur Fiedler, Conductor FINAL PROGRAM, JULY SERIES A Second Series Will Run August 12-17

Sambre et Meuse . . . . . *Planquette*  
\*Overture to "Mignon" . . . . . *Thomas*  
Pavane . . . . . *Ravel*  
Excerpts from "The Damnation of Faust" . . . . . *Berlioz*  
Minuet of the Will-o'-the-Wisps — Ballet of the Sylphs — Rakoczy March

## Marseillaise

## The Star-Spangled Banner

\*The Sorcerer's Apprentice . . . . . *Dukas*  
"The Animals' Carnival,"  
Grand Zoological Fantasia . . . . . *Saint-Saëns*  
Introduction and  
Royal March of the Lion  
Cocks and Hens  
Horses of Tartary (Fleet Animals)  
Tortoises  
The Elephant  
Kangaroos  
Personages with Long Ears  
The Cuckoo in the Depth  
of the Forest  
Pianists  
The Swan  
Finale

Soloists: BETH FLANAGAN and ARTHUR MACKENZIE  
\*Farandole, from "L'Arlésienne" . . . . . *Bizet*

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## "L'ARLÉSIENNE" SUITE—BIZET.

Excerpts from twenty-seven pieces written to be used incidentally with performances of Daudet's like-named drama. For example, in French stage productions, the Adagietto is played in the course of one scene, while the actors speak.

Two stories are unfolded in the play—the wrecking of one romance of youth, and the long-deferred salvage of another.

Young farmer Frederi has known Vivette since both were children, and she adores him. But he is madly infatuated with a dancer, L'Arlésienne—the Maid of Arles (who, by the way, is never seen in the entire course of the drama). Yielding to his family, he tries to put the sultry Arlésienne out of his mind, and agrees that plans shall go forward for his marriage to the sweet Vivette. At the betrothal festivities two elderly folk appear, Mère Renaud and Balthazar. The joyousness around them steals into their hearts to rekindle an old flame. Years before, Balthazar had wooed her only for her to become Renaud's wife. But now Renaud is dead, and Balthazar, unmarried, has quietly gone on loving his first ideal. The old couple plight their troth. Meanwhile, tragedy violently throws its shadow over the scene. Hearing music of the Farandole, a dance in which the Arlésienne had captivated him, Frederi finds himself still in the grip of his passion for her, and hurls himself to destruction from a loft. The wedding preparations are turned from Frederi and Vivette to old Balthazar and Mère Renaud.

## GEORGES BIZET (1838-1875).

Winner of the *Prix de Rome*, composer of operas and symphonic works, exceptional pianist and fertile innovator in the colorful field of orchestration, he was one of the most distinguished of French composers.

His masterpiece *Carmen* (1875) is performed wherever opera is heard, and several others of his works for the theatre still hold the boards—notably *Les Pêcheurs de Perles* and *La Jolie Fille de Perth*, the latter of which is based on the tale of Sir Walter Scott.

The incidental music to Alphonse Daudet's play *L'Arlésienne* (1872), or *The Woman of Arles*, most frequently appears today in the form of two orchestral suites; it is one of the first scores to employ the saxophone, invented in 1840 by Adolphe Sax of Paris.

In no work is Bizet's fondness for local color more happily demonstrated.





# Berkshire Festival, 1957

## *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

July 3 - August 11  
(SIX WEEKS)

*At Tanglewood*  
LENOX, MASSACHUSETTS

CHARLES MUNCH, *Conductor*

The first two week ends of concerts will be in the Theatre-Concert Hall and will be devoted to the music of Bach and Mozart respectively. The four week ends of concerts by the full orchestra in the Music Shed will be devoted principally to the music of Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (August 2, 3, 4), and Beethoven (August 9, 10, 11), the Festival concluding with the Ninth Symphony. Other standard and new works will be performed.

Charles Munch will conduct the concerts of the "Bach-Mozart" series and two concerts in each of the last four weeks. As guests, Pierre Monteux and Carl Schuricht will conduct two concerts each. As soloists, Isaac Stern will be heard in the violin concertos of Tchaikovsky, Brahms, Beethoven, and Rudolf Serkin in the Second Piano Concerto of Brahms. The Harvard and Radcliffe Chorus will sing in the second part of Bach's St. Matthew Passion on July 7 and the Festival Chorus will be heard in Berlioz' "L'Enfance du Christ" on July 27 and in the Ninth Symphony on August 11.

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Six chamber music concerts will be given on Wednesday evening of each week in the Theatre-Concert Hall by famous chamber groups.

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# Twenty-ninth Season of the Esplanade Concerts \* Arthur Fiedler, Conductor

MONDAY EVENING, AUGUST 12, 1957, AT 8:30

G. Wallace Woodworth *Conducting*

French Military March ..... *Saint-Saëns*

Eine Kleine Nachtmusik ..... *Mozart*  
Allegro — Romanze — Menuetto — Rondo

Nocturne, from "A Midsummer Night's Dream" *Mendelssohn*

Academic Festival Overture ..... *Brahms*

The Star-Spangled Banner

Slavonic Dance No. 3 in A-flat ..... *Dvořák*

Symphonic Variations for Piano and Orchestra ..... *Franck*  
Soloist: KARL KOHN

Finale from Symphony No. 4 ..... *Tchaikovsky*

TUESDAY EVENING, AUGUST 13, 1957, AT 8:30

Harry Ellis Dickson *Conducting*

Overture to "The Bartered Bride" ..... *Smetana*

Serenade for Strings in C major ..... *Tchaikovsky*

The Star-Spangled Banner

Romanian Rhapsody No. 1 ..... *Enesco*

\*Tales from the Vienna Woods, Waltzes ..... *Strauss*

Prelude to "Die Meistersinger von Nürnberg" ..... *Wagner*

## EINE KLEINE NACHTMUSIK — MOZART.

A serenade for strings alone, this is one of many charming compositions which titled personages—and even wealthy commoners—expected the old-time composers to supply at short notice for entertainment at social functions.

## ACADEMIC FESTIVAL OVERTURE—BRAHMS

This was Brahms' response to the University of Breslau for conferring on him the degree of Doctor of Philosophy.

A man always ready to display displeasure at personal pretentiousness, he chose to base most of the material of his overture on favorite student songs—after opening in a suitably decorous manner.

## SYMPHONIC VARIATIONS—CESAR FRANCK

One notable touch of originality in the score of the Variations is the turn-about in the roles usually assigned to the strings and to the piano. To the bowed instruments, so naturally recognized for songful tasks, Franck gives sturdy rhythmic work. In exchange, the piano, with its natural endowments for accentuating rhythm, takes the lead as the discusser of melody.

## SYMPHONY NO. 4, IN F MINOR — TCHAIKOVSKY

In the final movement of the Fourth Symphony, Tchaikovsky uses as his main theme the Russian folksong, "The Birch Tree," to carry out the thoughts which he wrote down as follows:

"If you cannot find happiness in yourself, . . . go forth among the people. See how they enjoy themselves. . . . Fate knocks again at your door. . . . They do not even turn their heads to look at you. . . . It is your own fault and not the world's that you are sad. . . . Take pleasure in the joy of others. Life is after all worth living."

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## GEORGES ENESCO

Born Aug. 7, 1881 on Rumanian farm near Cordaremi. Died May 4, 1955 in Paris. Had made France his home for more than 50 years. Won fame as concert violinist (started at 7 years), conductor, teacher (trained Yehudi Menuhin, taught at Harvard and Mannes College of Music), as well as composer. Also pianist.

Gained world-wide popularity by his "Rumanian Rhapsody, No. 1," based on Gypsy themes, but wrote much else.

Works: Opera, "Oedipus," 2 symphonies, "Symphonie Concertante" (for cello and orchestra), orchestral works in smaller forms, 3 violin sonatas, chamber music, piano pieces, songs.

## OVERTURE TO "THE MASTERSINGERS."

First we hear the stately march to the Prize Song Contest of the Mastersingers—the musical experts of the city's trade Guilds, who in the 1500's sought to restore, on democratic lines, the glories of the noble-blooded minstrels, or Minnesingers, of three centuries earlier, such as Tannhäuser and Wolfram von Eschenbach. Next there are a few measures of the love music of the heroine and hero of the opera, Eva and Walter. The second strain of the march follows, based on a melody used by the actual Mastersingers of history, who knew it as "the long tone." Now comes a snatch of the Prize Song, with which Walter is to win both the contest and the hand of Eva. In suggestion of Beckmesser, the annoying and ridiculous rival of Walter, the march is caricatured in staccato notes by the bassoons. In the finale, Wagner makes a brilliant contrapuntal combination of the leading themes of the Prelude.

\*Victor Recording by the Boston Pops Orchestra, Arthur Fiedler, Conductor

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The Baldwin is the official piano of the Esplanade Concerts

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77TH SEASON, 1957 - 1958

# *Boston Symphony Orchestra*

CHARLES MUNCH, Music Director

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THOMAS SCHIPPERS

*Soloists:*

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MARCEL MULE

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*Twenty-ninth Season*

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on Storrow Memorial Drive

Arthur Fiedler, Conductor and Founder

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—From an address to an Esplanade Concert audience by the late Judge Frederick P. Cabot.

**THIRD CHILDREN'S CONCERT**  
**WEDNESDAY MORNING, AUGUST 14, 1957, AT 10:15**  
**Harry Ellis Dickson Conducting**

*Farandole, from "L'Arlésienne" .....	<i>Bizet</i>
Serenade for a Growing Orchestra .....	<i>Cole</i>
Little Fugue in G minor .....	<i>Bach-Cailliet</i>
Piano Concerto in A minor, Op. 16 (First Movement) .....	<i>Grieg</i>

Soloist: **LEON GREGORIAN**

A Children's Symphony .....	<i>McDonald</i>
I. Allegro	
II. Andante	
III. Scherzo	
IV. Finale	

**The Star-Spangled Banner**

**FUGUE.**

The word *fugue* is derived from the Latin word for "flight" (*fuga*), used to summarize the idea of a piece of music in which a theme is in flight from other themes. For example, the composer starts with a *subject*, which he follows with an *answer*; and interweaves with the *answer* a return of the *subject*, which may appear in the altered guise, so that it is then known as the *counter-subject*.

Such variety of result is shown in the application of this device by various composers of different epochs—and among the works of John Sebastian Bach alone—that the noted musicologist, Willi Apel, suggests substituting the term "fugal procedure" for "fugal form."

**PIANO CONCERTO IN A MINOR—GRIEG.**

Here the Norwegian gives us perhaps the pleasantest piano concerto written after that of Mendelssohn's first, in G-minor.

Tchaikovsky wrote to Grieg to express his delight in it.

**LEON GREGORIAN**

Leon Gregorian, piano soloist at this morning's concert, is 15 years old. It is his third performance at Esplanade Concerts. Last year Leon was soloist in a concerto of Beethoven; the year before, he played a Mozart concerto.

Leon's father, Reuben Gregorian, a familiar conductor at Boston's Pops Concerts, is a faculty member of the Boston Conservatory. It pleases the elder Gregorian very much to tell friends that Leon began studying piano when he was five years old at the Teheran Conservatory in Iran (formerly Persia). A few years later the Gregorian family came to this country and to Boston where Leon has continued his studies at the Boston Conservatory.

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# Twenty-ninth Season of the Esplanade Concerts \* Arthur Fiedler, Conductor

## SYMPHONY IN D MINOR—FRANCK (1822-1890).

Intricate in construction, this is, however, one of the favorite symphonies of the American public. Its popularity may be attributed to its abundance of melody, and a rhythmic interest which includes syncopation.

It is a striking fact that the first performance of this work drew down upon the composer a scornful criticism for one of the features which today endears it to the public—the use of the English horn for a solo instrument in a symphony! This occurs in the second movement.

There are only three movements—a usage early in the history of the symphonic form. But an innovation by César Franck was the masterly construction of the final movement on the basis of themes from the first and second.

The symphony opens with a three-note motto which bears a strong resemblance to the beginning of Liszt's symphonic poem, "Les Préludes." But it appears to have been borrowed by Liszt from Beethoven's last Quartet for Strings, Op. 135. Re-using material from each other, either consciously or unconsciously, is a practice of long standing among composers.

### CÉSAR FRANCK

Born in Belgium in 1822, César Franck was touring his country as a concert pianist at the age of eleven. At fifteen he entered the Paris Conservatory, and took up the study of counterpoint, piano and organ. For several years after leaving the Conservatory, he entered on the career of composer in his native country. Returning to France, where he spent the rest of his sixty-eight years, he won renown as the greatest organist since Bach, became teacher of organ at the Paris Conservatory, and established his reputation as one of the foremost and most influential of French composers.

## CLASSICAL SYMPHONY—PROKOFIEFF.

With art, with grace, with sparkling craftsmanship, Prokofieff mimics characteristics of Mozart's symphonies, and slyly adds touches of modern sophistication in instrumentation. In less than fifteen minutes, he does it all—although Mozart's greatest symphonies require almost double that time.

True to eighteenth century precept, the first movement of the Classical Symphony is in sonata form—exposition, built around two themes; development or working-out; recapitulation. The three remaining movements supply contrasts of pace.

In 1916 and 1917, respectively, Prokofieff created a tremendous stir of outrage and admiration among Russian musical conservatives and moderns by introducing his "Scythian" Suite and his choral-orchestral Incantation, "They Are Seven." In 1918 he confounded the conservatives and drew smiles from the moderns with his "Classical" Symphony.

For all the apparently uncompromising modernism of personality shown by Prokofieff in the "Scythian Suite" and the Incantation, he long had been imbued with a love of classical composition, beginning with childhood listening to his mother playing Beethoven's piano sonatas.

WEDNESDAY EVENING, AUGUST 14, 1957, AT 8:30

Earl Murray Conducting

Symphony in D minor ..... *Franck*

- I. Lento. Allegro non troppo
- II. Allegretto
- III. Allegro non troppo

### The Star-Spangled Banner

Classical Symphony, Op. 25 ..... *Prokofieff*

- I. Allegro
- II. Larghetto
- III. Gavotte
- IV. Finale

\*Waltz, from "The Sleeping Beauty" ..... *Tchaikovsky*

Excerpts from "The Damnation of Faust" ..... *Berlioz*

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## TCHAIKOVSKY'S VIEWS ON BALLET MUSIC

A remarkable defense of the artistic standing possible for ballet music was drawn from Tchaikovsky as the result of a famous criticism of his Fourth Symphony by his gifted, cerebral, and caustic composition pupil, Sergei Taneeff (who succeeded him as professor of instrumentation at the Moscow Conservatory). The brilliant youth of twenty-two had written to his famous thirty-seven-year-old teacher—who had a high regard for his opinions—to divulge his personal impressions of Tchaikovsky's Fourth Symphony. His enjoyment of its many beautiful passages was impeded, he said, by others which sounded so much like ballet music that they brought visions of a dancer to his mind. Tchaikovsky replied:

"I have no idea what you consider 'ballet music,' or why you should object to it. Do you look upon every melody in a lively dance rhythm as 'ballet music'? If so, how can you reconcile yourself to most of Beethoven's symphonies, in which you will find such melodies on every page? Or do you intend to say that the trio of my Scherzo is in the style of Minkus, Gerber, or Pugni?"

(Note: These were hack composers who tossed off quantities of perfunctory music to remind ballet dancers where to place their feet.)

## DANCE OF THE WILL-O'-THE-WISPS — BERLIOZ (1803-1869).

Goethe's dramatic poem, "Faust," was the starting-point of the texts of Berlioz' "Damnation of Faust" (presented in 1846 as a "dramatic cantata," later as an opera), and Gounod's opera, "Faust," first staged in 1859.

As Berlioz sets the story to music, Mephistopheles gets Marguerite thoroughly distracted by conjuring up a troupe of sprites, who dance about like will-o'-the-wisps, to eerie music.

RAKOCZY MARCH. Those making acquaintance with the plot of "The Damnation of Faust" can scarcely help being puzzled when it places Faust on the plains of Hungary in the opening scene of the work. The explanation is in this march. Berlioz was so stirred when he found it in Vienna, printed in a book as an old Hungarian patriotic tune, that he was fired with ambition to make an arrangement. The ultimate result was that he placed Faust and his sinister companion in Hungary as a plausible excuse for introducing the march.

## HECTOR BERLIOZ. (1803-1869)

Modern orchestration—including effects found in the scores of Wagner, Liszt and Richard Strauss—may be traced back to this imaginative Frenchman. Unable to play the piano, as did most of his notable predecessors, he developed an uncanny flair for orchestral tone, and became the first musician to devote himself to composing in terms of virtuoso orchestration. He exploited the now familiar element of "orchestral color," upon which he wrote with penetration. Despite the witticism that he first invented instrumental effects, and then composed his music to utilize them, he wrote much music of beauty no less distinguished than his pioneering services to modern composition.

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Yet sometimes we feel we're inhabiting two worlds at once. We're sentimental about tradition—about the timeless things like Boston Rockers and Bullfinch houses. But at the same time we enjoy the solid values of our *modern* life. And we're practical enough to know that *our* kind of 100-year-old tradition must be constantly guarded—and improved—by new thought and new techniques.

That's why we're so happy about our part in bringing you the Boston Symphony's Esplanade Concerts. They are a modern tradition, too—with all the pleasures and rewards those words imply. Like the products that bear our name, the Boston Symphony means the finest New England has to offer.

The Necco logo consists of the word "Necco" in a white, bold, sans-serif font, set against a dark, horizontally-oriented oval background.

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# Twenty-ninth Season of the Esplanade Concerts \* Arthur Fiedler, Conductor

THURSDAY EVENING, AUGUST 15, 1957, AT 8:30

Earl Murray *Conducting*

Symphony No. 5 in E minor, Op. 95,  
"From the New World" ..... *Dvořák*  
I. Adagio; Allegro molto  
II. Largo  
III. Scherzo: Molto vivace  
IV. Allegro con fuoco

The Star-Spangled Banner

Procession of Bacchus, from "Sylvia" ..... *Delibes*

Fantasia on "Greensleeves" ..... *Vaughan Williams*

\*From "L'Arlesienne," Suite No. 2 ..... *Bizet*

FRIDAY EVENING, AUGUST 16, 1957, AT 8:30

Harry Ellis Dickson *Conducting*

Symphony No. 1 in C minor, Op. 68 ..... *Brahms*  
I. Un poco sostenuto; Allegro  
II. Andante sostenuto  
III. Un poco allegretto e grazioso  
IV. Adagio; Allegro non troppo ma con brio

The Star-Spangled Banner

Concerto for Trumpet in E-flat major ..... *Haydn*

I. Allegro  
II. Andante  
III. Allegro

Soloist: ROGER VOISIN

Two-Trumpet Voluntary in C major ..... *Purcell*

Soloists: ROGER VOISIN and ANDRE COME

\*Overture to "Russlan and Ludmilla" ..... *Glinka*

**SYMPHONY "FROM THE NEW WORLD"—DVOŘÁK**  
This is the fifth—and, according to many critics—best of Dvořák's seven published symphonies. (He left two unpublished.) Its eminent Czech composer orchestrated it in 1893, in Spillville, Iowa (whither many of his countrymen had emigrated). He had sketched it in New York, where he was Director of the National Conservatory of Music from 1892 to 1895.

There are two conflicting stories of the origin of the Largo, from two authorities. Miss Alice Fletcher, distinguished collector of American Indian tribal music, is said to have been told by Dvořák that he took the tune from an Osage song which he heard in Iowa. William Arms Fisher, late Boston composer, and once a teaching associate of Dvořák in New York, has given a quite different account. He sat in a box with the Czech composer when the symphony was first performed (in New York, Anton Seidel conducting). Fisher says Dvořák told him then that the Largo and the rest of the symphony were wholly original.

## LARGO FROM "NEW WORLD" SYMPHONY

The erroneous notion that Dvořák used a Negro spiritual for the beautiful English horn melody is due to the fact that this inspiration of his own was fitted with words by William Arms Fisher, and made into a pseudo-spiritual, "Going Home."

The apparent Negro quality is lent by Dvořák's use of the five-tone scale, found in spirituals—but also in American Indian and European folk melodies.

## CONCERTO FOR TRUMPET—HAYDN

Composed to demonstrated the qualities of the then new keyed trumpet, now long abandoned.

## IN ADDITION TO APPLAUSE . . .

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## FANTASIA ON "GREENSLEEVES"—VAUGHAN WILLIAMS

Now familiar as the melody of the Christmas song, "What Child is This?" the theme of these variations was coupled in Shakespeare's time with the following love-lorn sentiments:

"Alas! my love, you do me wrong  
To cast me off discourteously—  
And I have loved you so long,  
Delighting in your company,  
Greensleeves was all my joy,  
Greensleeves was my delight;  
Greensleeves was my heart of gold,  
And who but my Lady Greensleeves?"

## THE SYMPHONIES OF BRAHMS

Unconcerned with brilliant orchestration and dramatic attitudes, Brahms in his four symphonies shows himself a master of the form—working within its traditions, but adding subtle innovations. These truly noble works are notably solid and logical of structure, but they are far more than products of artifice. In their own Brahmsian way they reach emotional depths, attain spiritual heights—and even reveal their classicist-by-study composer as being really at heart a romantic.

A special characteristic of all four of the Brahms symphonies is the culminative force of the final movements.

## HENRY PURCELL (1659-1695)

Although Purcell enjoyed a degree of esteem in his brief career, it required two centuries following his death at 36 for England to discover that in him she had one of her greatest geniuses—that in works such as his fantasias he was unsurpassed by Bach, born 26 years

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# Twenty-ninth Season of the Esplanade Concerts \* Arthur Fiedler, Conductor

LUDWIG VAN BEETHOVEN. Born in Bonn, Germany, 1770. Died in Vienna, 1827.

One of the giants among composers of all nations and times. He brought to music new freedom in form, greater power in emotional and dramatic expression, new grandeur and variety in orchestration.

## OVERTURE "LEONORE," No. 3—BEETHOVEN

Of the four overtures which Beethoven composed for his one opera, "Fidelio,"—originally entitled "Leonore"—this one has won the highest esteem for performance on the concert stage.

Wagner wrote of it: "This work is no longer an overture, but the mightiest of dramas in itself."

## "FIDELIO," OPERA IN TWO ACTS—BEETHOVEN.

First known as "Leonore," then "Fidelio," Beethoven's only opera is one of symphonic splendor.

The plot: Florestan, a prominent citizen of Seville, has incurred political enmity, and has disappeared. His wife, Leonore, suspects that the deed was perpetrated by the tyrannical Don Pizarro, governor of the State Prison. Disguising herself as a youth, and taking the name of Fidelio, she obtains employment as a helper to the jailer, Rocco. Thus she learns that a mysterious prisoner is held in solitary confinement in a dungeon nobody but Rocco may enter. She believes the captive to be her husband. When Don Pizarro hears of a forthcoming inspection of the prison by the Minister of Justice, he decides to murder Florestan and hide the evidence. He orders a grave to be dug in the dungeon by Rocco, whereupon Fidelio pluckily obtains assignment as a digger. Don Pizarro enters the dungeon. He is about to stab Florestan, when the supposed youth slips between them, announces that she is the intended victim's wife, and menaces Don Pizarro with a pistol. The Minister of Justice arrives, and the tyrant is marched off to pay the penalty he deserves.

The sombre atmosphere of the prison and the unfortunates within it is relieved by the love affairs of the jailer's daughter, Marzelline. Betrothed to Jaquino, a young turnkey, she develops an infatuation for Fidelio. But when that youth turns out to be a married lady, she gives her heart back to Jaquino.

## LUIGI BOCCHERINI (1743-1805)

Although Haydn often is mentioned to the exclusion of others for influencing the progress of music in the late eighteenth century, Boccherini exerted no little influence on the chamber music of his day by his originality, coupled with melodiousness and able treatment.

SATURDAY EVENING, AUGUST 17, 1957, AT 8:30

Harry Ellis Dickson Conducting

Symphony No. 6 in F major, Op. 68, "Pastoral" . . . *Beethoven*

- I. Awakening of serene impressions on arriving in the country: Allegro ma non troppo
- II. Scene by the brookside: Andante molto moto
- III. Jolly gathering of country folk: Allegro; in tempo d'allegro; Thunderstorm; Tempest: Allegro
- IV. Shepherd's Song: Gladsome and thankful feelings after the storm: Allegretto

The Star-Spangled Banner

Flute Concerto in D major, Op. 27 . . . . . *Boccherini*

- I. Allegro moderato
- II. Adagio
- III. Rondeau

Soloist: JAMES PAPPOUTSAKIS

Leonore Overture No. 3, Op. 72 . . . . . *Beethoven*

Prayer of Thanksgiving . . . . . *Valerius*

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SYMPHONY No. 6. IN F MAJOR, "PASTORAL"—BEETHOVEN.

Often a powerful dramatist in his music, Beethoven also could express himself in the delicate terms of the lyric poet—and here is a lyric poem of utmost perfection, in complete contrast with the powerful utterances of the Fifth Symphony.

The favorite living and working habit of Beethoven was to hire lodgings from which he could reach open country on foot. Here he would walk, commune with himself, jot down ideas for compositions in one of his "sketchbooks"—and endlessly seek to perfect some first tentative outline of an inspiration.

Sketchbook entries show that the "Pastoral" Symphony actually was worked out amid just such rural scenes as its music was intended to suggest. And the composer's verbal jottings show that his object was purely to suggest, and definitely not to attempt to imitate, the manifestations of Nature. Beethoven wrote:

"Sinfonia Characteristica, or a recollection of rural life. It is left to the listener to discover the situations. All painting, carried too far in instrumental music, is omitted. Whoever will only retain the one idea of rural life will be able without much in the way of a title, to think what the author intends. Also one can understand the whole work—which is an affair of feeling, rather than of tonal painting—without descriptions."

Despite Beethoven's original objection to descriptions, he finally allowed them to be printed with each movement—but went back to his first sentiment by also adding the remark: "More an expression of feeling than painting."

One touch of realistic imitation appears. Toward the end of the second movement, the flute plays a nightingale-like trill, the clarinet mimics the cuckoo, and the oboe, the German quail.

The masterful artistry with which the composer causes the orchestra to suggest poetically, rather than to imitate prosaically, has drawn the following striking remark from the English critic, A. K. Holland:

"Simply as a score the 'Pastoral' is in many ways the most entrancing of the symphonies."

## PRAYER OF THANKSGIVING—VALERIUS.

Although earning his living at various legal posts in the Netherlands, Adrianus Valerius was proficient at composing music and words for songs. The "Prayer" originally appeared in 1621 in a collection he published of Netherlands national songs, together with some from his own hand, and from England, France, Germany, and Italy. The inspiration of the Prayer was a Dutch victory in the struggle of the Netherlands against subjugation by Spanish and Austrian overlords. Valerius, whose birthdate is unknown, died in 1625.

The arrangement is by Edward Kremser (1838-1914), Viennese choral conductor and composer. It is one of a group he made from selections from Valerius' book.

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